Out for the count? The Time Team meet Dracula!

DOCTOR WHO MAGAZ

Three Doctors, five companions, one interview!

Trying times for the Sixth Doctor!

Lust for life

Why I'll always love the Doctor, by Iris Wildthyme (and Paul Magrs)

DWM 289 • 5 April 2000
UK £3.30 • US $6.60

The MARIAN CONSPIRACY

SOMETHING HAS HAPPENED TO CHANGE THE PAST, EVELYN. SOMETHING TO DO WITH YOUR FAMILY.
Smythe Family Tree
EVELYN SMYTHE
"IT'S NOT JUST THE NAMES ON THESE PAPERS THAT ARE DISAPPEARING. YOUR WHOLE HISTORY IS VANISHING!"
"ONE MINUTE YOU'RE HERE...
...AND THE NEXT YOU'RE NOT!"
"WE'LL HAVE TO TRAVEL BACK IN TIME TO FIND THE ANSWER..."
I DO LOOK RATHER FETCHING IN A RUFF. COME ALONG!

The Doctor heads back into English history to save a new friend

Tracking a nexus point in time, the Doctor meets Dr Evelyn Smythe, a history lecturer whose own history seems to be vanishing.

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The Marian Conspiracy, by Jacqueline Rayner. Available now on cassette and CD

DWM 289

'A bit of umpala!'

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Queen of the galaxy!

She's worn the bodies of Jane Fonda, Shirley Bassey and Beryl Reid! She travels the universe in a Number 73 bus! She's got an unrequited pash for the Doctor! BBC Books babe Iris Wildthyme takes **DWM** into the bizarre world of author Paul Magrs!

8 Doctor Who Night – uncut!

The choicest moments from interviews recorded for BBC2's recent Who theme night – featuring Doctors Peter Davison, Colin Baker, Sylvester McCoy and a gaggle of companions, too!

44 Completely unofficial!

Further escapades with the Sontarans, the Autons and the Yeti as the final instament of *Thrilling Adventures in Time and Space* probes the murky world of the fan producers who've turned *Doctor Who* into an entire industry!

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Gallifrey Guardian

Radiophonic CDs extended

BBC Music's series of soundtrack releases, *Doctor Who Music From the Radiophonic Workshop*, is now likely to miss its provisional March launch date – but the range has expanded to three CDs. *Volume One: The Early Years* will cover the 1960s serials, with *Volume Two: New Beginnings* spanning the 1970s and *Volume Three: The Leisure Hive* the 1980s.

Kicked Pigs on CD

Tom Baker has recorded a CD reading of his recent novel, *The Boy Who Kicked Pigs*, to be launched at the Battlefield 4 event in Coventry on Saturday 29 April. The CD is from Tree Root in association with BBV; mail order purchasers receive a free postcard showing June Hudson's design artwork of the Fourth Doctor's Season 18 outfit. More via BBV Online: *www.bbv1.demon.co.uk*

Events news

1980s Master Anthony Ainley headlines An Afternoon With the Master, a one-day event hosted by fan group 'The Watchers' at Sheffield Hallam University, Howard Street, Sheffield on Saturday 8 April. For ticket details and information, call 0114 268 2976 or visit the Galaxy 4 website: *www.galaxy4.syol.com*

DWM 290: Tom Baker special!

It's 25 years since Tom Baker donned the unfeasibly long scarf of the Fourth Doctor – and, to celebrate, **DWM** 290 is hopelessly devoted to Tom! With features by writers including Steven Moffat, Lance Parkin and Gareth Roberts, the *Robot* Archive and the first part of a chat with the Great One himself, it'll be available in a choice of four stunning covers from 6 April!

Gallifrey invaded in second part of Dalek Empire audio epic

Lalla Ward elects to play President Romana

Former companion Lalla Ward will reprise her role as the Second Romana with a guest appearance in *The Apocalypse Element*, the second play in Big Finish Productions' upcoming *Dalek Empire* sequence.

Picking up a thread running through both the Virgin *New Adventures* and the BBC Books Eighth Doctor novels, Romana has become Lord President of the High Council of Gallifrey since leaving the TARDIS. However, at the start of the play, Romana has been missing for 20 years – when she and a number of senior galactic representatives disappeared during a mission to the planetoid Etra Prime . . .

Written by Stephen Cole, *The Apocalypse Element* stars Colin Baker and Maggie Stables as the Sixth Doctor and new companion Evelyn. Also making return appearances are Michael Wade, Tony Keetch and Drew Fettes as the trio of Time Lords from Big Finish's first *Doctor Who* audio, *The Sirens of Time* – the intermediate President, Co-ordinator Vansell and Guard Captain Raldeth.

The story begins on the planet Archetryx, where bodies of some of the members of the lost Etra Prime mission have since materialised. The Doctor is drawn to Archetryx when it hosts a delegation comprising members of the many civilisations to have discovered the secrets of time travel. Meanwhile, the Time Lords' incumbent President has agreed to the unimaginable – and permitted a Dalek Task Force to land on Gallifrey itself . . .

Directed by Nicholas Pegg, *Dalek Empire: The Apocalypse Element* was recorded at the end of February, and is scheduled for release in August.

Romana II: gets our vote

• New 2001 title confirmed

BBC Books has commissioned April 2001's 'past Doctors' adventure from former Virgin author Martin Day, whose *Bunker Soldiers* is a First Doctor, Steven and Dodo pseudo-historical.

Outside the Spaceship

What Doctor Who's movers and shakers are up to . . .

Compiled by Dominic May

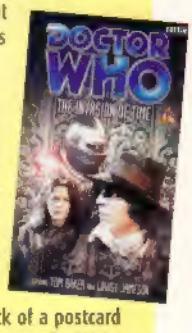
Television During March, **Tom Baker** can be seen as spiritual mentor Wyvern in BBC1's new version of *Randall & Hopkirk (Deceased)*. **Mark Strickson** was the producer of *Deadly African Snakes With Steve Irwin*, which aired on ITV on 23 February. **Graeme Harper** has been directing *EastEnders*.

Stage **Colin Baker** plays the Manager and **Deborah Watling** Pamela Willey in a 14-week tour of *Out of Order*, which commences 20 March at the Theatre Royal, Nottingham before transferring to: the Regent Theatre, Hanley; the Yvonne Arnaud Theatre, Guildford; the Devonshire Park Theatre, Eastbourne; the Theatre Royal, Newcastle; and the Orchard Theatre, Dartford (see local press for details). **Bonnie Langford** takes her one-woman show *Bonnie Langford Now* on tour between April and June; venues include Billingham, Hemel Hempstead, Blackpool, Buxton, Eastbourne and Croydon. She also plays a summer season at the Weymouth Pavilion from 10 July to 6 September.

Obituaries **Leonard Graham**, who played actor Darcy Tranton in *The Daleks' Master Plan: The Feast of Steven*, died recently. **Stan Simmons**, a Resistance man in *The War Games*, died on 11 January aged 73. **Jack Le White**, a Citizen in *The Reign of Terror*, a criminal in *The Daleks' Master Plan: Devil's Planet* and Ingmar Knopf's Cameraman in *The Feast of Steven*, died on 21 December aged 88. Actor **Andrew Lane**, a Foamasi in *The Leisure Hive*, died on 10 December aged 52. Other recent losses include: **Roy Denton** (a Tribesman in *100,000 BC* and extras in *The Massacre of St Bartholomew's Eve*, *The Invasion* and *Doctor Who and The Silurians*); **David G March** (R/T Operator in *The Claws of Axos*); and **John Scammell** (Man in Market in *The Romans*).

Win some foil!

BBC Video's whacking great double video pack release of 1978 would-be epic *The Invasion of Time* hit the racks at HMV, Virgin, WH Smiths *et al* on 6 March.



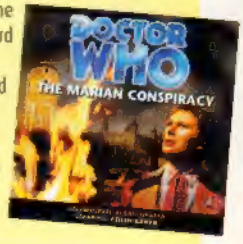
You, gentle reader, can win one of ten copies – but only if you know the answer to the following question: how many different actors played the Doctor's former tutor, Borusa, on TV?

Answers on the back of a postcard or stuck-down envelope marked YOU ARE A VERY STUPID MACHINE to the editorial address on page six by 5 April.

Win a queen!

Audio entrepreneurs Big Finish Productions release Sixth Doctor historical adventure *The Marian Conspiracy* – scripted by **DWM** Time Teamer Jacqueline Rayner! – this month. Hurrah! We've got five copies of this tale of Tudor intrigue to give to five readers who can tell us: in which TV story did we see Queen Elizabeth I?

Answers on the back of a postcard or stuck-down envelope marked THE RAYNER TERROR to the editorial address on page six by 5 April.



Two Doctor Whos hit the Portsmouth stage

Exit, pursued by a Krynoid hybrid

Andrew Webster sees the Ninth Doctor take to the boards...

Two years of planning and two months of rehearsal came together in January to produce 75 minutes of new *Doctor Who* – albeit for four nights only – when *Doctor Who: Hellblossom* was presented by the Battered Suitcase Theatre Company on stage at the New Theatre Royal, Portsmouth.

In *Hellblossom* we meet the Ninth Doctor (played by Mark Wright), a fellow with long, scraped-back hair who favours the 'crushed velvet' look of his Third incarnation. This Doctor retains voluminous pockets and a talent for improvisation, with a nice line in deductive reasoning, too. Whether confronting villains or playing chess his current motto appears to be, "Fortune favours the sneaky."

Sha'atara, the Doctor's companion (played by Alexia Daniels) is

a Valkyrie warrior from the New Asgard colony. Described by writer/director Ian Wheeler as "Leela cranked up three notches", she has been travelling with the Doctor for four years ("Four years sharing this space with you!") because she owes him a blood-debt after he saved her life. She is constantly hoping to even the score (currently 27 to 18 in the Doctor's favour) and free herself from "This annoying egotistical little man!"

The story begins when the Doctor and Sha'atara visit Professor Gardener, the Doctor's old Xenobotany teacher, now living in exile in Victorian London. The Professor, assisted by his masked manservant Thorne, is helping Chief Inspector Potts with his investigation into a series of murders in the East End. A strange creature is responsible for the murders – and, when it kills, a anachronistically-dressed man is seen near the scene of the crime, whose incredible get-aways have earned him the nickname 'Spring-heeled Jack'.

Finding traces of chlorophyll in one victim's body, the Doctor deduces that the murders are the result of a feeding process – and, his suspicions aroused, he and Sha'atara break into the Professor's TARDIS, where they find a gene resequencer and various samples,

including a Krynoid/Blood Orchid hybrid. 'Jack' is revealed to be Karnak, an old acquaintance of the Doctor's who is hunting the Krynoid hybrid – which is about to scatter its spores across London...

The production largely succeeded in its attempt to recreate the style and atmosphere of the

mid-1970s television series. An ingenious script dispensed with any need for complex special effects, concentrating instead on character interaction and motivation.

With just a handful of sets, a few sound effects and a dry ice machine, *Hellblossom* traversed Victorian London with a confident style and an enthusiastic pace. The reprise of the cliffhanger ending to Act One at the start of Act Two was a very nice touch; while essential to the format of *Doctor Who*, it's a device hardly ever used in the theatre.

The only real flaw was at the climax, where the Doctor challenges Gardener to play 'Rassilon's Gambit', described as the closest Gallifreyan equivalent to chess. The duel is highly reminiscent of the mind-bending contest in *The Brain of Morbius*, being a telepathic battle where each player attacks his opponent with pieces of his own memory; this denouement included references to Adric, *Genesis of the Daleks* and Susan – and speculated on the circumstances of the Doctor's original departure from Gallifrey, too: "I remember leaving . . . escorted by guards who wouldn't speak my name because it

had been stripped from me . . . My wife's face as they took her away and she realised it was I who had betrayed her." After recreating *Doctor Who*'s Saturday teatime style so successfully it was a shame that the ending was so confusing and full of continuity references.

This aside, *Doctor Who: Hellblossom* was a good evening's entertainment. Its limited exposure made it all the more special to the small number who got to see it.

The Battered Suitcase Company is already planning the Ninth Doctor's next adventure, set in the mid-1980s and featuring the Soviet arm of UNIT. This next production is scheduled for January 2001 and further information can be found at: *www.batteredsuitcase.mcmail.com*

Web of Fear to ensnare Southsea

Meanwhile, a lost 1960s classic is set to be revived just a couple of miles down the road...

Authorised by scriptwriters Mervyn Haisman and Henry Lincoln, a stage adaptation of Second Doctor 'Yeti-in-the-Tube' adventure *The Web of Fear* will run at the Portsmouth Arts Centre, Reginald Road, Southsea between 31 May and 3 June.

The play, a co-production between two amateur groups, Bedlam Theatre and Dramatis Personae, will feature Nick Scovell

in the lead; Scovell, who played Detective Berkeley in the recent Big Finish audio drama *Whispers of Terror*, first played 'his' Doctor in fan video production *The Millennium Trap*, much praised in **DWM** 275's feature *Why Don't You . . . ?*.

All profits from the new production are to be donated to the Foundation for the Study of Infant Death. For ticket details and further information, call 02392 837373.

Collectors' Heaven

April **Audio drama** **Doctor Who: Red Dawn** by Justin Richards [Fifth Doctor & Peri] *Big Finish* **Novel** **Doctor Who: Coldheart** by Trevor Baxendale [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Verdigris** by Paul Magrs [Third Doctor, Jo & Iris Wildthyme] *BBC Books*

May **Video** **Doctor Who: The Edge of Destruction and The Pilot Episode: An Unearthly Child** [First Doctor, Susan, Ian & Barbara] *BBC Video* **Audio drama** **Doctor Who: Dalek Empire: The Genocide Machine** by Mike Tucker [Seventh Doctor & Ace] *Big Finish* **Novel** **Doctor Who: The Space Age** by Peter Anghelides [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Grave Matter** by Justin Richards [Sixth Doctor & Peri] *BBC Books*

June **Audio drama** **Doctor Who: The Spectre of Lanyon Moor** by Nicholas Pegg [Sixth Doctor, Evelyn & the Brigadier] *Big Finish* **Audio drama** **Doctor Who: The Ghosts of N-Space** [Third Doctor & Sarah] *BBC Worldwide £tba* **Soundtrack CD** **Doctor Who: Galaxy 4** [First Doctor, Vicki &

Steven] *BBC Worldwide £tba* **Novel** **Doctor Who: The Banquo Legacy** by Andy Lane & Justin Richards [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Heart of TARDIS** by Dave Stone [Second and Fourth Doctors] *BBC Books*

July **Video** **Doctor Who: Time-Flight** [Fifth Doctor, Nyssa & Tegan] *BBC Video* **Audio drama** **Doctor Who: Winter For the Adept** by Andrew Cartmel [Fifth Doctor & Nyssa] *Big Finish* **Novel** **Doctor Who: The Ancestor Cell** by Stephen Cole & Peter Anghelides [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Prime Time** by Mike Tucker [Seventh Doctor & Ace] *BBC Books*

August **Audio drama** **Doctor Who: Dalek Empire: The Apocalypse Element** by Stephen Cole [Sixth Doctor, Evelyn & Evelyn] *Big Finish* **Audio drama** **Doctor Who: The Ghosts of N-Space** [Third Doctor & Sarah] *BBC Worldwide £tba*

Soundtrack CD **Doctor Who: The Highlanders** [Second Doctor, Ben, Polly & Jamie] *BBC Worldwide £tba* **Soundtrack CD** **Doctor Who: The Macra Terror** [Second Doctor, Ben, Polly & Jamie] *BBC Worldwide £tba* **Novel** **Doctor Who: The Burning** by Justin Richards [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Imperial Moon** by Christopher Bulis [Fifth Doctor & Turlough] *BBC Books*

BBC Books novels RRP £5.99
BBC videos RRP £12.99 (except where stated)
Big Finish audio dramas on double CD (£13.99; mail order and specialist shops only) or double cassette (£9.99)

Deep down, we all knew what was going to happen. We hoped it would be a glorious success, but we still had nagging doubts. We suspected the policeman and the tentacles would be a problem, of course, but otherwise trusted that the first four weeks would be fine. It was Week Five that was always going to be 'make-or-break' time.

Back when it was first announced that BBC2 was planning a long run of *Doctor Who* repeats, it was difficult to stop oneself from thinking, "Great! The parents, overcome by a fever of nostalgia, will watch it. The kids will be immediately impressed by *Doctor Who*'s subtle blend of hectic menace and humorous self-mockery. It'll be the talk of every classroom on Wednesday mornings. Ratings will soar and, threatened by a march of bespectacled pre-pubescents on TV Centre, the BBC will commission a whole new series of *Doctor Who* by Michaelmas." Don't tell me it didn't cross your mind. (Well, maybe not the Michaelmas bit.)

We fear that fracturing the BBC2 repeats weakens the case for Season 27

Then we heard the repeats were starting with *Spearhead From Space*. Our thinking was thus: "I'd have gone for Tom myself – a safer bet, a little less dated – but I suppose *Spearhead* makes sense because then they can show all the colour episodes." Oh! Our vision! Our greed! "And *Spearhead* looks nice on film, it's a good introduction to the Doctor and the series and everyone seems to remember the shop window dummies on the march . . ." But then, three important things struck us at once: 1] That rubbish 'just been goosed' reaction shot the policeman makes when he first sees an Auton in Ealing; 2] The Nestene creature attacking the gurning Doctor with its floppy tentacles; 3] *Doctor Who and the Silurians*.

The Silurian story was always going to be a problem. As *Doctor Who* fans who understand such things, we recognise that Season Seven is a triumph of storytelling and production – one of the series' finest hours, in fact. But we also know we wouldn't try to make our Mums watch it. (Well, maybe *Spearhead*.) There could have been no greater drop in pace and picture quality between the action-packed climax of the cleaned-up film of the Auton story and the leisurely, rambling, colourised, video-taped chatter of the Silurian one. And there's *seven* episodes of it. Even the most dyed-in-the-wool *Doctor Who* fans I know rarely have the patience for it.

And so the ratings dropped, as we knew they would. The BBC has moved on to *Genesis of the Daleks*. Applying the same equation which generated the recent Theme Night, the schedulers recognised, probably rightly, that 'Tom Baker + Daleks = What People Expect Fom *Doctor Who*'. Either that or there are obsessive Peter Miles fans in very high places at the Corporation.

Of course, we mumbled that *Genesis* had been repeated countless times already. We grumbled at the BBC's prioritisation of ratings in its management of such a harmless run of repeats in such a relatively unimportant timeslot. Really, deep down, we feared that fracturing the ongoing run would lose us that new generation of viewers and weaken the case for a Season 27.

But perhaps, we now dream, *Genesis* can build a fanbase of its own. Perhaps there is still a chance!

Then we remember the Kaled mutant around Tom's neck. And the giant clams. And *Revenge of the Cybermen*.

Gary

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Timelines

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Genesis of the Daleks – again! Have BBC2 the right?

REPEAT OFFENCE

From now on, I am not trusting the BBC on any matters concerning *Doctor Who*. I thought they'd finally got it sussed when they started the repeats last November. Great! Loads of stories I hadn't seen. Then, of course, they blew it. I was intrigued by the announcement over the end of Episode 7 of *Doctor Who and the Silurians*. A Tom Baker story next week? Surely they'd got it wrong . . . But they weren't showing just any old Tom Baker story. Oh no. They were showing the most oft-repeated story – *Genesis of the Daleks*. How could the BBC do this? If they'd stayed on repeating Pertwees, they'd get much higher ratings than they will for *Genesis*.

Maybe we should start a petition, get everybody who's been let down by the BBC to sign it. On the other hand, the world might totally run out of ink. My faith in the BBC has totally dwindled, and personally I think they're all a bunch of old farts doing nothing all day.

David Workman (aged 14)
Bishopston, Bristol

I've just heard that the BBC has decided to skip repeating the rest of the Jon Pertwee stories and move straight on to some of the Tom Bakers. Maybe it's a ratings problem.

How can a 36 year-old show have a *ratings problem*? What can reasonably be required, in the year 2000, of something so slow, so dated, so intelligent, so wonderful – which those who watch it are positively moved by? Isn't that marvellous enough? It is on BBC2, after all. If it's a 'ratings problem', maybe some of the gaudier, funnier, more action-packed later Pertwee stories might have been worth a shot. It's the Restoration Team I feel most sorry for, and of course you at **DWM**, who've been faithfully supporting the Season Seven repeats with various excellent features.

So, it's Tom – but for how long? Repeating *Genesis of the Daleks* again smacks of awarding fans a consolation prize – maybe that'll be the end of it, whatever happens with the ratings. And why are the BBC bothering at all? Why do they want a bigger **new** audience for **old** *Doctor Who*? How does the size of audience for old *Doctor Who* help them to decide whether and how to make new *Doctor Who*? I'd have thought responses to the TV Movie and *The Curse of Fatal Death* are much more relevant. Exactly how many hoops does *Doctor Who* have to jump through? Or do the BBC just want to shift a few more videos?

And isn't it all just a little bit sordid? Just think what it would be like if *Doctor Who* ever did come back as a new BBC series – watching the ratings, wondering whether people who don't love *Doctor Who* are watching *Doctor Who* and liking *Doctor Who*, because the future of *Doctor Who* depends on them, not on us. Sordid – because we've come too far to see this venerable, beautiful entity subjected once more to all that nonsense.

Paul Dawson
Wealdstone, Middx

Many, many correspondents echoed such sentiments – **J Glover** of Preston, Lancs, for example: "the viewing figures will never be stupendous if all we get are repeats of stories that have been out on video for donkey's years." **Steve Pike** of Eccles, Manchester added: "What's even more disappointing is knowing they were thinking of recolourising *Invasion of the Dinosaurs* Part One and *Planet of the Daleks* Episode Three! Couldn't you set up a fund to finance the above work as £20,000 an episode

isn't really that much, is it?" (Erm, 'yes' is the answer which leaps to mind.)

One reader, in particular, caught the mood perfectly . . .

It may be only a few short weeks into the year 2000 but it seems the optimism of 1999 is fading fast.

[1] BBC Video have got cold feet about future DVD releases.

[2] BBC2 have bypassed the Pertwee era completely and gone straight to the umpteenth repeat of *Genesis of the Daleks*.

[3] BBC Drama and BBC Films can't decide whether the good Doctor should make his comeback on the small or big screen.

[4] And finally, BBC Books: too many, too expensive and too far up themselves.

Yep, everything's back to normal.

Darren Shaw
Edinburgh

Oh yes. The books . . .

NOVEL IDEAS

Re: *The never-ending story* [**DWM** 287]. I find it quite ironic that I've waited so long for you to write a books article – and when you finally do, it annoys me so much that I have to write my first and last letter to **DWM**.

So only half of your readers read the books do they? Only half? Oh no! What percentage does it take exactly before you decide to cover them the amount they deserve? 100%? Ridiculous! Many *Doctor Who* fans don't like Colin Baker's tenure as the Doctor. Is that a reason to stop printing articles on it?

For a magazine that is supposed to be about a time traveller, it's quite outstanding how much you are willing to live in the past. When you finally realise that *Doctor Who* has never been away, I might decide to start getting **DWM** again. While you are busy crossing fingers hoping for the Doctor to return on TV, I'll be joining the TARDIS crew for another adventure from my favourite era of the series so far.

Doctor Who is dead. Long live *Doctor Who* books.

Erik Pollitt
via e-mail

David Darlington states that books such as *The Left-handed Hummingbird* only work for a reader who carries the details of hundreds of other *Doctor Who* TV stories and novels with them. I only started reading the novels last year and *The Left-handed Hummingbird* was only the fourth *Doctor Who* novel I had read. I hadn't seen an episode of the TV series since 1989, and the story worked for me. It certainly wasn't incomprehensible. Of course, I missed some of the references to prior events, but this is the same with any story, be it *Doctor Who* or *EastEnders*.

Paul Freeman
via e-mail

So, *Timewyrm: Revelation* was 'limited' by its "over-reliance on its readers' familiarity with the TV show"? I have a confession. In the early 1990s, I was a Trekkie with vague memories of *Doctor Who*. The two stories that converted me were *Exodus* and *Revelation*; *Exodus* because it was so cheeky and radical compared to the *Trek* novels I was reading, and *Revelation* because it was brilliant. It reminded me of the 'Eternal Champion' novels by Michael Moorcock – one hero with countless personas struggling in countless alternative universes.

The fact that I hadn't heard of most of the references was part of the fun . . . Piecing together a new universe is an enjoyable part of fantasy or science fiction. Since then the 'Whoniverse' has become my favourite fictional universe (and that's with competition from Tolkien, Iain M Banks and Jeff Noon) and although I wavered slightly at the start of the BBC novels, since *The Taint* I've become hopelessly addicted again. I am really looking forward to the TV repeats – it's just that the books are my first love.

Christine Lin
via e-mail

I was happy to see an article about the Seventh and Eighth Doctor books, but I was puzzled by the assertion that a new TV series producer may decide that the books 'don't count' – so why bother reading them? I enjoy reading the new books a lot, and my enjoyment of them doesn't depend on the decisions that may be made on a future TV series that may not ever exist. After all, it's possible that a new series would be a complete reboot – would that make the first 35 years of *Doctor Who* pointless?

A future TV producer can't take away from me the insight of *Human Nature*, the sheer pleasure of *The Also People* or the cold-water-in-the-face shock of *Alien Bodies* . . . Good stories live in the heart; that's why we all like *Doctor Who*. My favourite *Who* novels will live in my memory and on my bookshelf, no matter what may happen to the Ninth Doctor.

Danny Horn
via e-mail

Matthew Griffiths of Guildford, Surrey wrote to "endorse [the] suggestion that there shouldn't be so many *Doctor Who* novels published", adding: "I imagine that, at present, most fans only buy the books as and when they can afford the time or money, or when their favourite Doctor/companion/monster crops up. If the books were published at the rate of one a month, alternating between the current Doctor and previous incarnations, sales may be just as healthy . . . readers discouraged by the sheer volume of the adventures might come back to the fold if they can enjoy adventures at a less frenetic rate. I know I, for one, would appreciate that luxury."

But wait! There's more . . .

David Darlington poses the question, "Why do less than half of **DWM**'s readership buy the novels regularly?" That is easily answered. *Doctor Who* was unique as a TV series; there have been better examples of TV SF, but none of them have been anything like as varied, accessible or fun. This is simply not the case with the novels (of which I have read 49, and given up on several others).

Almost every non-*Who* book I have read in the past nine years (whether SF or otherwise) has been better written, better thought-out, more imaginative and more satisfying than anything from the Virgin or BBC ranges. I mean, why read *The Infinity Doctors* when you can read a proper Stephen Baxter book? Why put up with the dreadful science in *Goth Opera*, *The Devil Goblins From Neptune* or *The Janus Conjunction* when you can read a book by someone who doesn't mind doing a little bit of basic research? Why bother about the Doctor's origins as revealed in *Lungbarrow* if the author is not the Doctor's creator?

And don't get me started on pop culture references!

Paul Beardsley
via e-mail

What if *Pyramids of Mars*, for example, was a Virgin/BBC Books *Doctor Who* novel? There'd be a lengthy prologue of Scarman tracking down Sutekh's tomb via Cairo's poor quarter with depictions of vice, abject poverty and excrement in the streets. Then into the story proper. Namin's religious beliefs would be given more credence and he will deride Christianity. Sarah will comment on Edwardian prudery and tick off characters for sexism and political incorrectness. She will observe how 'everything's like a Hammer horror film', and when she says she's from the 1980s she'll mention Margaret Thatcher and Duran Duran. Laurence Scarman will be gay, Dr Warlock a ranting racist, Collins a victim of the British class structure and Ernie Clements, now an alcoholic with a battered wife and ten kids, will use stronger expletives than "Holy Moses!" when bumping into deflection barriers. The Doctor will agonise over the various deaths – but won't, of course, blame Sutekh for his actions. Sutekh will be shown sympathetically, perhaps coming from a broken home with a domineering brother and a tangled incestuous relationship with his sister. Osiran politics, culture, humour, plumbing etc will all be depicted – altogether like something from *StarGate* or *Babylon 5* . . .

Paul Shaw
Albany, W Australia

More on the books in next issue's *Timelines* – when we'll be printing a few of your responses to certain events within *The Shadows of Avalon* . . .

GET IT SORTED!

"What's this obsession with *EastEnders*?" writes **Vince Stadon** of Bristol. "Near enough every issue these days seems to have a photo of one or more of the cockney cast shoe-horned into an article or news story for quite breathtakingly tenuous reasons. I realise that a fair proportion of licence-payers are addicted to the gloomy goings-on in Albert Square no matter how ludicrous the plotlines, but the shuddersome antics of *Dimensions in Time*, high-profile casting of ex-TARDIS members and various associated production crew aside, I fail to see how these melodramatic shenanigans fit within the **Doctor Who Magazine** remit. So stop it."

Well, you know what they say, Vince: north, south, east, west – everybody's talking about it . . .

And you've given us a perfectly good excuse to print another pic from our Walford files. T'rific!

Ernie Clements: "Holy Moses!"

The theme nig

Exclusive! Some 16 hours' worth of in-camera interviews with distinguished *Doctor Who* alumni were conducted by production personnel Mike Wadding and Christine Kenrick for use in BBC2's recent *Doctor Who Night* – but only a fraction of these found their way to the screen. In the first of two features, Andrew Pixley sweeps up the choicest snippets from the cutting room floor . . .

ht tapes

The interviewees . . .

Sophie Aldred, companion Ace (1987-89)

Colin Baker, the Doctor's sixth incarnation (1984-86)

Nicholas Courtney, the Brigadier (1968-89)

Peter Davison, the Doctor's fifth incarnation (1981-84)

Carole Ann Ford, the Doctor's grand-daughter Susan (1963-64)

Sylvester McCoy, the Doctor's seventh incarnation (1987-96)

Wendy Padbury, companion Zoe (1968-69)

Anneke Wills, companion Polly (1966-67)

On joining the series . . .

Carole Ann Ford "I was very excited, because it sounded like the most fantastic thing that could be offered to an actor because the possibilities were immense. It's an actor's dream, isn't it, to be able to do so many different things within the same part? We were going to be landing in different centuries, and we were going to be dressed like people from these centuries and act like them. So it was exciting. It didn't really turn out like that."

Anneke Wills "Your agent says 'Go along,' and you realise it's for the companion in *Doctor Who*, so that's very exciting. What I didn't know until afterwards was that about 1,500 people went up for the part. So that was very thrilling, because you knew you were going to get a lot of exposure."

BBC Video (d) BBC (s)

A makeover for the Doctor (Colin Baker) in *The Twin Dilemma*

'Anyone who takes a part like that thinking it's not going to change their career is deluding themselves' Colin Baker

Wendy Padbury "I was a jobbing actress and it was a matter of course that the part was up for grabs and my agent suggested me along with everybody else. I interviewed, had several recalls and eventually I did a screen test and got the part."

Colin Baker "I think I might be the only actor who's played the part who was the first choice of the producer and didn't have to audition for it. It's a matter of pride I suppose that [producer] John Nathan-Turner thought I was so right that he didn't ask me to do a screen test. Mind you, Sylvester [McCoy] had to – so perhaps he learned after me! When I was doing the publicity at the start, I said, 'Well, Tom Baker's done it for seven years, so I want to beat that.' Well, of course, the fickle finger of fate has a laugh up there and goes, 'Oh, you think that do you, Colin?'"

Sylvester McCoy "When I first heard the news that Colin was leaving I thought, 'Ah! A job for an actor at the BBC!' So I phoned my agent, who phoned up John Nathan-Turner – who said, 'Sylvester who?'"

Sophie Aldred "They wanted somebody who looked younger than they actually were. I went down to London, having never done any telly before or been inside a studio, and met John Nathan-Turner, and from that – not even a screen test – got the three episodes and a slight promise that I might be the assistant depending on what Bonnie Langford [who played then-current companion Mel] was doing."

On what they knew of the show when they joined . . .

Carole Ann Ford "At the time one didn't know it was going to be such an incredibly successful thing. I though the initial contract was for eight weeks – it was only a comparably short time. It was a job, a nice job, but just a job. In hindsight, one can look back and say, 'My God, how fantastic!' – but at the time it wasn't particularly fantastic."

Nicholas Courtney "I had no idea at all what I was in for. Not a clue. It still is a matter of some astonishment to me."

Wendy Padbury "At the time it was still very much a children's show. But everybody knew about *Doctor Who* so it was quite a prestigious job to get. I didn't know a huge amount about it, but I had a young nephew who used to watch it. But I wasn't a regular watcher."

Colin Baker "I saw the first episode. I was then a law student and had a flat in Bayswater with several other law students. I came in one Saturday and there were steps that led down from the door into a large basement – and the opening credits were coming up and I leaned on the banister rail at the top of the stairs to see what this was – and I found myself still there 25 minutes later when it finished. Either I was drunk or the content was interesting enough to grip me. And I stayed through the [William] Hartnell time, and then when Jon Pertwee was on I'd watch it if I was around on a Saturday."

Sylvester McCoy "I hadn't seen it for years. I lived in this rooming house and we used to do the pools on Saturday, and after the football scores *Doctor Who* came on, and we all became great fans of it. And in the 60s we read all sorts of different things into it – which weren't there – but in the 60s we were always reading all sorts of different things into everything. I watched it all the way up through Jon Pertwee into Tom Baker, and then half-way through Tom Baker I became an actor and I got a job and so I lost contact with it."

Sophie Aldred "I'd remembered sitting on the sofa watching Jon Pertwee being pursued by maggots down a hillside and being terrified – I watched from behind a cushion and I would get my brother to watch it for me and tell me the scary stuff so I didn't have to watch it myself. And then my mother stopped me from watching *Doctor Who* for a while because I was so scared of the Cybermen that I used to get terrible nightmares."

On the Doctor . . .

Peter Davison "There's a great feeling that you had been part of this thing that was carrying on – something that's so closely associated that everyone in the country knows about *Doctor Who* and you had a bit of immortality if you were the Doctor. I remember thinking that it wasn't going to stop."

Colin Baker "From watching the old tapes I got a kind of distillation of what I thought the Doctor was. Basically, he's on the side of truth, justice and everything that is good. But the way that the Doctor struggles to achieve those things – sometimes against his will or because he was interfering – changed from Doctor to Doctor."

Sylvester McCoy "From watching the early Doctors I had distant memories, and so I wanted to do a bit of them in my Doctor. I made lots of mistakes before I finally got to where I wanted to be with my Doctor. I think I got there in my third season. For me it was a comedic front, with a great seriousness and depth. My grandmother had died, having lived to 100 years and three months – and I remember her talking about having been around for such a long time, and how sad and lonely it was that other people had died and gone. And I thought the Doctor must have that somewhere in him as well. I wanted to bring in a hidden sadness – an experience of sadness and horror."

On William Hartnell . . .

Carole Ann Ford: "I absolutely adored him. We got on terribly well. I know that stories go round about him being difficult, but he was probably getting ill by the time we started doing it and nobody knew. Certainly he wouldn't have known. We had a really good rapport. It was lucky for me because I'm a very tactile actor. I like to touch people when I'm working with them – I tend to go up and fling my arms around people and cuddle them and use my hands a lot. And luckily Bill was the same. If people watch any of the episodes that I did with him, he was constantly touching me with an arm around my shoulder or touching my hair. Bill was great, he was lovely to work with. He had a good sense of humour."

Anneke Wills "He played the Doctor in a rather sort of remote way. You always had this thing with him kind of looking into the camera and musing, with his hands clasped up there. Bill Hartnell was very difficult. He was very irritable and he blew up, so that rehearsals were tense. You were on tenterhooks the whole time because he would blow up at the most ridiculous thing. So it wasn't a relaxed atmosphere. We were all scared of Bill. I mean everybody."

On the companions . . .

Peter Davison "I inherited quite a few companions. I started off with three which I inherited from Tom. I have my own view that the companion is only there – frustrating though it is – to say, 'Please Doctor, help me.' I think John [Nathan-Turner] felt that the companions should be very definite characters – and in the end I don't think they really worked. The number three was too many, and in the end we had to start killing them off or packing them back to Earth. I wasn't allowed to have any physical contact with the female companions. I was allowed to put my arm around the male companion but not the female."

Colin Baker "Nicola [Bryant, who played Peri] is still a friend and I see her a lot. She was very much a woman as opposed to a girl. It wasn't a grandfather/granddaughter relationship, so that made it more difficult – it being a teatime programme for me to show affection in case that was misunderstood. That was a shame. Most of the time she was screaming and I was being pre-emptory and obtuse and not at all protective to her. When Bonnie Langford came along, she was more 'girly' – it was easier to be affectionate to her in terms of acceptability."

On working with the *Doctor Who* team . . .

Carole Ann Ford "The four of us – Jacqueline Hill and William Russell and Bill [Hartnell] and I – did get on very well indeed. We were constantly having giggles. Sometimes we had to stop rehearsing because we were just in fits of laughter. Bill was very much a professional and a perfectionist, and if he saw things going wrong he'd speak out. I think this is why people say he was grumpy. He wasn't grumpy. He just wanted everything to be right."

Colin Baker "I think there was always a wariness of letting the actor playing the Doctor having too much of a say in stories and starting to fiddle with their content. I was allowed to fiddle with individual sentences and speeches if, in the opinion of the director and writer, I was offering some improvement. And very often it wasn't – and sometimes it was. I think when actors get so powerful that they have the ability to tinker with the building blocks, it tends to become one person's work – which isn't a good thing. Any television programme is a collaborate of efforts."

'Family life like we had 30 years ago, when we sat round the telly at teatime on Saturday, doesn't exist any more' Wendy Padbury

Jamie (Frazer Hines) and Zoe (Wendy Padbury) in deadly danger. *The Mind Robber*

Ben (Michael Craze), the Doctor (Patrick Troughton) and Polly (Anneke Wills) on location for *The Highlanders*

'Afterwards, nobody would touch you with a bargepole because you were a Saturday afternoon household name' Anneke Wills

On rehearsals . . .

Anneke Wills "Bill had this chair with 'Bill Hartnell' on it, and one day, I inadvertently sat in it. But he didn't come and say anything to me. He went to somebody else and they came and said, 'You mustn't sit in Bill's chair.' Anyway, I was a rebel, you see, so I got a chair, and on the back of it it said 'Anneke Wills – and anybody else who would like to have a bit of a sit-down'."

Peter Davison "I think in rehearsals you get through the laughter barrier because you are facing the absurdity of it. It is very difficult to shoot – often the monster you are speaking to isn't there, it's on the other side of the studio. Very often you are asked to run away from creatures that can't move more than half-a-mile an hour – you could walk away and escape. Once you get through that laughter, then you play it for real."

Sophie Aldred thinks her Ace could have shown the TV Movie's Grace a thing or two . . .

In studio . . .

Carole Ann Ford "God knows how we managed to do it. It was very uncomfortable because a lot of the time we were in Lime Grove, and that studio was so hot – and a lot of the stuff we did was running all over the place. As for the speed of doing it – Bill was a trouper; he'd done rep up and down the country for years and was a pretty fast study, so that didn't worry him much."

Anneke Wills "In those early days, cutting was terribly expensive so they would only do that for absolutely dire emergencies. If you were an actor and you had completely balsed it up, the only thing you could do was swear. If you said loudly 'Oh shit!', then they had to stop it. Otherwise they would let you carry on with egg all over your face."

On the audience . . .

Carole Ann Ford "The series meant that Bill could go out and talk to lots of people – he really enjoyed talking to the children and having the children run up to him and find he was accessible. He was never grumpy with them. He was always very sweet and gave them autographs and was happy to write back to them and chat to them. He saw *Doctor Who* as being an opportunity to do everything he'd always wanted to do acting-wise."

Anneke Wills "The fan base was far less than it is now. A good part of my week now is spent replying to fans all over the world – Australia, America . . . In those days, you knew it was part of the job. We had to write out our little fan photographs as part of the job."

Wendy Padbury "I didn't get the feeling that there was any sort of fandom out there. We got fan letters, but other than that nothing. I think it was probably down to Pat being such a private man that he did very little in the form of personal appearances. It was a nine-to-five job."

Peter Davison "When I did my first convention in America, that was pretty astounding. I wasn't prepared for that. I knew the series was shown in America, but the strength of the cult

following in America took you back and it was very easy to fall into the idea that you were somehow now famous because you are the Doctor. You just try and keep your feet on the ground."

Colin Baker "I felt it was for everybody – family entertainment. My 11 year-old daughter discovered it recently on my shelves. She wasn't very well and had a few days in bed, and as a last resort she plucked one of the tapes out and became absolutely hooked on it. In fact, I caught her shouting out in the middle of last night, 'Don't press that button! Don't press that one!' – and I asked her this morning what she was dreaming, and she said, 'Oh, it was a *Doctor Who* story.'"

descending order of height. And they all bobbed as I went past – much to my horror! I said, 'Don't! I'm only an actor.'"

On leaving the series . . .

Carole Ann Ford "As always happens, when you're in something, everybody wants you and I was being offered some fantastic parts which I couldn't accept because I was stuck in *Doctor Who*, so I really wanted out long before I was allowed to get out. I was quite happy to go."

Anneke Wills "They had given Mike Craze [companion Ben] the chop, and I think they were going to have me and Frazer

'I wasn't allowed any physical contact with the female companions, but allowed to touch the male!' Peter Davison

Sylvester McCoy "The audience wasn't my sons – who was the age it was conceived for, I think. I always thought of it as an adult programme, because I was in my 20s when I first watched it and it was very much a cult at that time for us. I always saw it as a very broad audience – from children to adults. One of the best audiences to try to play. Try to give a little to everyone and marry them together . . .

The fame affected my family, my children especially. We couldn't go on holiday in Britain. I went somewhere to open something once and they treated me like royalty. Their body language was like that. If you stood in a certain way, they move towards you, or if you turned, they angled towards you. And I watched these people moving like this. And then I was introduced to the ladies who made the tea, and they were all in

[Hines, playing Jamie] work together. They came and said they were having a rethink, and I remember thinking that was quite a good time to leave. Otherwise I would have got stuck in and it would have been like *Coronation Street* – it would have been the rest of my life! Of course, I was out of work for six months. Nobody would touch you with a bargepole because you were a Saturday afternoon household name. But it was all very heartbreaking – the last one where we went to the pub afterwards. It had been our family, our way of life for about a year. Floods of tears and promises to keep in touch. Of course, you never do."

Peter Davison "If I hadn't made my decision about leaving, I would just have gone on and on. Tom [Baker] had a bit of trouble moving on, and I didn't really want to get into that position. I took what I thought was quite a brave decision actually."

The Doctor (Peter Davison) steers clear of untouchables Nyssa (Sarah Sutton), Adric (Matthew Waterhouse) and Tegan (Janet Fielding). *Black Orchid*

Another gripping encounter for Sylvester McCoy. *Paradise Towers*

On the 1996 TV Movie . . .

Peter Davison "I think it was a mistake to think that if you make something more American that the Americans will like it more. It always seemed to me that what the Americans liked about *Doctor Who* was the very things that made it British. It was the wobbly sets. They love English actors. I think the American fans wanted British *Doctor Who*. It could have been anything. It could have been *Superman*. It could have been *Batman*. It wasn't *Doctor Who* to my way of thinking "

Colin Baker "As soon as I heard it was going to be an American production, I had that kind of edge of fear that it was going to get the American treatment. Either it was going to be over-sentimentalised or they were going to throw money at the special effects and forget the story. Or they were going to reject everything that we love about the programme and take the title . . . In the event I sat and watched it and enjoyed it – even though I felt the story was a bit on the thin side and I felt uncomfortable with having snogs in the TARDIS."

Sophie Aldred "Because Sylvester was in it, and hearing his side of the story, I was really looking forward to it. I thought that unfortunately it suffered from Americanisation. I loved Sylvester's performance, but I was a bit disappointed with the female character because they had gone back to an assistant in low-cut dresses. The thing that got me was the motorbike sequence. If that had been Ace, it would have been Ace riding the motorbike with Paul McGann on the back screaming. And I'm afraid I didn't approve of the kiss."

Looking back at the show . . .

Carole Ann Ford "Had *Doctor Who* allowed me to expand and develop as an actor, that would have been fine. But it didn't – it limited me a lot and was just about the kiss of death on my career. But it's fantastic to think that something you did all those years ago is still watched and enjoyed and that you can be remembered for something 30 years ago. I was just such a different person and the whole world was so different then."

Anneke Wills "In the end, the restrictions got to me in my whole career really and I decided to get out because I was only given the same sort of roles. I found that very stereotyped and boring."

Wendy Padbury "My life has been enriched by *Doctor Who* because here I am, 30 years later, talking about a job I did. It is quite extraordinary. And even after the programme, when I wasn't doing conventions or anything like that, when I started doing conventions, the warmth from all the people I have met over the years is extraordinary. It was one of the best jobs I ever had."

Nicholas Courtney "It's been very good news for me. Certainly financially. And becoming known in a programme that's been sold all over the world. Now, I may not have done other work that I yearned after, like Classics work. I said to a friend of mine once, 'Oh, you're lucky to have played that part and that part and that part.' And he said, 'Yes Nick, it was wonderful with the Royal Shakespeare Company. But you're

'What attracted me was its quintessential British liberal philosophy – that good can win in the end' Sylvester McCoy

Colin Baker "A week after John Nathan-Turner told me I was being dismissed from the role, I got a phone call from the publicity department of the BBC saying that the BBC were celebrating 50 years of television in New York and Los Angeles, and would I go along as the leading actor in the most successful television series that Britain's ever produced? At the same time, Bob Peck and Joanne Whalley from *Edge of Darkness* were invited as well I pointed out to the left hand of the BBC what the right hand had done the week before – and they said, 'Oh that doesn't matter . . .'

So, a week after I'd been sacked by Michael Grade, I found myself sitting around a huge dinner table in New York with Alasdair Milne and Bill Cotton and Michael Grade. He managed to avoid me quite cleverly. Alasdair Milne was very kind and very sympathetic – of course he was a victim a few months later in another night of the long knives."

rich!' So I don't have any regrets I think I'm very lucky."

Peter Davison "I don't think it did me much good overall, and I don't think it did me any harm. I think I came out of it unscathed. I had a great time doing it, I enjoyed it. I always liken it to playing in the street when you're a kid – you were saving the universe every week, effectively. It got my name known. I was very worried that it would mean I didn't work afterwards, but I did get a part very quickly and that shook it off. So in the end I was very happy to have done it, but I don't think it moved me on much "

Colin Baker "I'm very glad I got involved in it. Anyone who takes a part like that thinking that it's not going to change their future career in any way is deluding themselves. I knew that my career was going to be shaped by the fact that I'd played Doctor Who. It was an opportunity not to be missed – the fact that I could step into the shoes of all those actors before me that I'd

admired. It's a rare privilege, and I was happy to borrow that privilege for a few years."

Sylvester McCoy "When it finished I wanted to get away for it for the first three or four years. And I couldn't. So in the end I thought there was no use getting upset, and I should enjoy being part of it. And now I do enjoy very much being associated with it, because it is such wonderful, wonderful entertainment with such magic that lasted all those years and entertained adults and children alike. So I'm very proud to be part of it. I'm a national institution. I'm in a museum. I thought you had to be dead to be in a museum, but I'm in a museum somewhere."

Sophie Aldred "I am always interested in what happens with *Doctor Who* because I do feel very passionate about it still. I loved playing my character and I really love the whole kind of family atmosphere."

On whether *Doctor Who* should come back . . .

Carole Ann Ford "Yes. It lasted so long because the story possibilities are limitless. 'Doctor Who?' We still don't know who he is, who he was, where he came from. He can go anywhere and do anything. He can meet all sorts of extraordinary people. He's everybody's fantasy really, isn't he?"

Wendy Padbury "This is really a difficult question because fandom has been really, really good to *Doctor Who* and I think that the BBC owe it to fandom to bring back what was one of their most popular programmes ever But I am not 100% sure that it should be *Doctor Who* and not something else I do think there should be something because it has never been replaced I think fans would probably love to see *Doctor Who* itself back,

Brigadiers old and new meet on the *Battlefield*

but I don't think you could recreate it. If I knew how it could be done, I would already have set up a production company and tried. But there should definitely be something for the huge fandom that has been incredibly loyal over all these years."

Nicholas Courtney "I don't know I just don't know. As long as it evolves and has new stories and new minds on it, I think it could work. I don't see why not. I'm sure there'd be a new generation of fans."

Peter Davison "I can see *Doctor Who* coming back very definitely. I think it will, because it will maybe take two or three more years before someone at the BBC says, 'Why don't we make that again?' It was a strange sequence of events that led to it being taken off the air, I think. It was very political about it not being up to the standards it used to be Maybe when it does

Susan (Carole Ann Ford), alone in a 'velvet web', *The Keys of Marinus*

come back, it would have to be done on film now. I don't think it necessarily has to have fantastic effects - but I think you have to have a British actor playing the part."

Colin Baker "It's very hard from my position to be objective about it. If I speak as a father of children, I do think it's a shame

'As long as it evolves and has new stories and new minds on it, I think the series could still work'
Nicholas Courtney

that there is now a whole generation under the age of 20 to whom *Doctor Who* is something they've seen either on satellite or video. They have never had that experience of waiting with baited breath from Saturday to Saturday for what happens next. It is as if a big chunk of British television culture has been unnecessarily removed. The battle for ratings is, I think, the structure of television now. It might be helpful for advertisers, but it's not in terms of the quality of what we see. I like the idea of families sitting together again and watching *Doctor Who*."

Sylvester McCoy "The excuses the BBC have made so far is that they cannot compete with America. But the thing is that when they made *Doctor Who* it was competing against *Star Trek* and the *Star Wars* films and still selling all over the world. The technology was getting more sophisticated towards the end, and with computerisation these days, I'm sure they could make it look slick But slickness is not what *Doctor Who* is about. It was about much more – and what attracted me to it when I watched it in the 60s was the quintessential British 'liberal' philosophy to life. That good could win in the end "

On what makes *Doctor Who* great . . .

Wendy Padbury "The actual character of the Doctor and the whole programme offered the audience something that we can't recreate, because life has changed so much. Family life that we had 30 years ago, where we sat round the telly at teatime on a Saturday, doesn't exist any more. At the time, *Doctor Who* was scary to watch, but warm and fun. It had something in it for everybody."

Nicholas Courtney "I think the story of good against evil is an enduring one "

Peter Davison "I remember Douglas Adams saying to me once, that the appeal of *Doctor Who* was to get it complicated enough to hold the child's interest – and simple enough for the adults to understand."

Sylvester McCoy "The Doctor's a little man against huge odds – and we all love that." DWM

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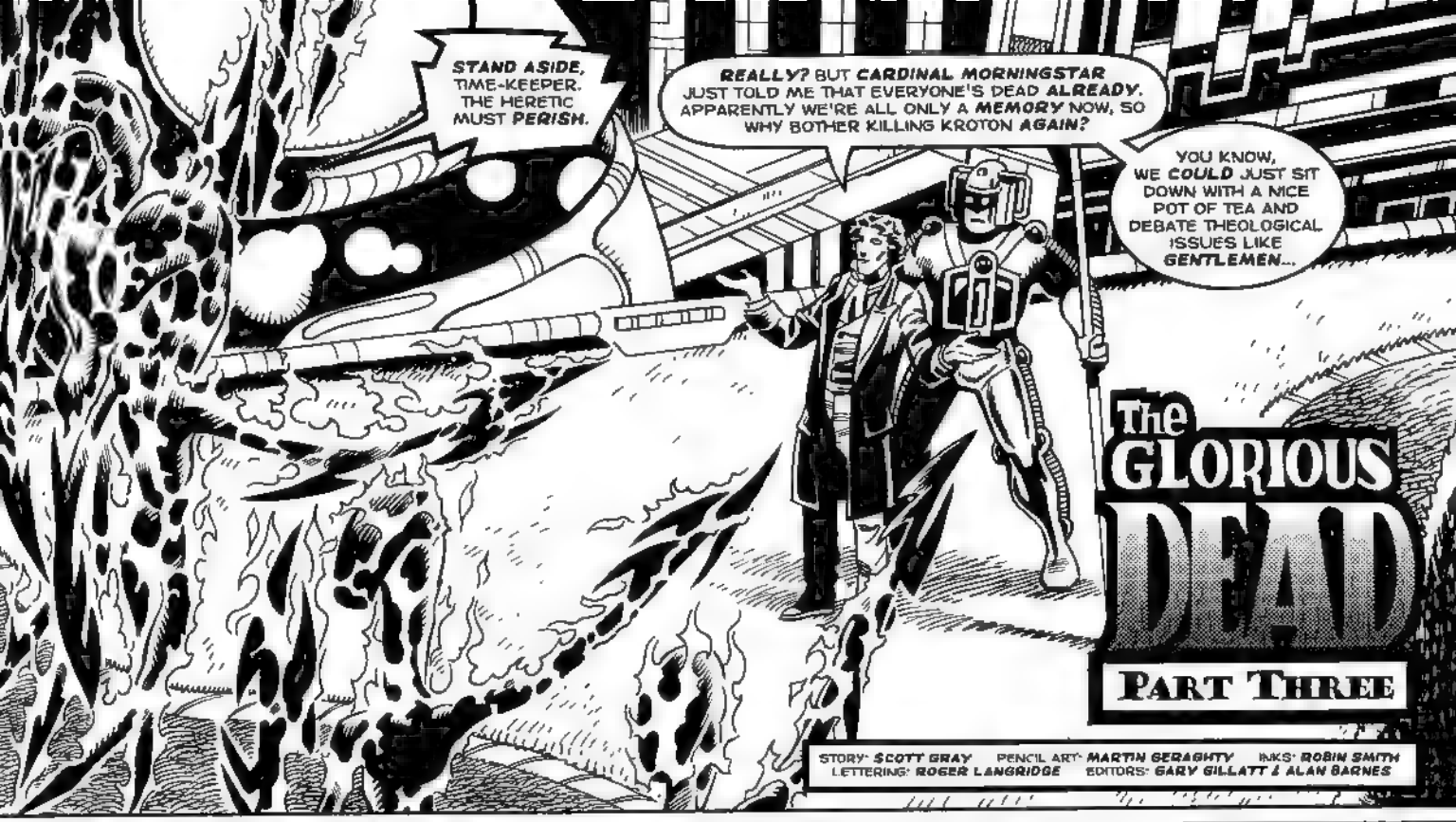
STAND ASIDE, TIME-KEEPER. THE HERETIC MUST PERISH.
REALLY? BUT CARDINAL MORNINGSTAR JUST TOLD ME THAT EVERYONE'S DEAD ALREADY. APPARENTLY WE'RE ALL ONLY A MEMORY NOW, SO WHY BOTHER KILLING KROTON AGAIN?
YOU KNOW, WE COULD JUST SIT DOWN WITH A NICE POT OF TEA AND DEBATE THEOLOGICAL ISSUES LIKE GENTLEMEN...
The GLORIOUS DEAD
PART THREE
STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY INKS: ROBIN SMITH
LETTERING: ROGER LANGRIDGE EDITORS: GARY GILLATT & ALAN BARNES

HOW ABOUT STARTING WITH AN INTRODUCTION? YOU SEEM TO KNOW ME, BUT I DON'T RECALL EVER –
OH NO.
LOWER YOUR ARMS!
YOU HAVE BEEN WITNESSED MURDERING AN EXPOSITOR AND ASSAULTING GUESTS OF THIS WORLD.
THE PARADOSTRIAN MILITIA ORDERS YOU TO SUBMIT OR FACE DESTRUCTION!

WOULDST THOU THREATEN THE DEAD, INFIDEL?
PATHETIC.
ZZ-SHAK!

ZZ-SKRAZZ!
AAIEE!!
ATTACK!
SHKROW!
WE EXIST FAR BEYOND THY REACH, UNBELIEVERS
THOU SEEK TO CLUTCH A FLAME...
SHKROW!
SHKROW!
ZZ-SZAK!
AAAHHH!
ZZ-SZAK!
WAIT! WE HAVE TO HELP -
KROTON, THEY'RE FINISHED, AND WE'LL BE JOINING THEM IF WE DON'T MOVE! NOW!
JYNX!
IZZY IMPLORED ME TO SEARCH FOR YOU. . SH-SHE SEEMED CONVINCED YOU WOULD ENCOUNTER MISFORTUNE...
SHE KNOWS ME SO WELL! SWING DOWN, WE NEED A RIDE!
I THOUGHT THOSE THINGS WERE JUST AFTER ME - BUT...
NO! NO, THEY ARE EVERYWHERE!

KA-THRAAM!
SKA-CHOOM!
MY GOD.
THAT'S WHO THE DHAKANIANS ARE *OBEYING*. OR SO THEY *BELIEVE*.
TAKE US *LOWER*, JYNX. FAST AS YOU CAN.
DOCTOR, WHAT HAPPENED TO THE *TARDIS*?
HIJACKED. THINGS ARE BEGINNING TO FALL INTO *PLACE*, KROTON. OUR ENEMY IS FAR MORE THAN HE *APPEARS* –
MADNESS!
SCREAMS AND *M-MADNESS* AND *BLOOD* AND *D-DUST* AND –
JYNX, *CALM DOWN!* I NEED YOU THINKING *CLEARLY!*
F-FORGIVE ME, DOCTOR. I WAS NOT BRED FOR SUCH SIGHTS... M-MY LIFE SHATTERS... ALL SENSE HAS *FLED*...
DHAKAN IS A *STRICT* ORDER, BUT *NEVER* HAS IT ATTACKED ANOTHER WORLD... AND TO BEGIN WITH *PARADOST* IS *INSANITY!*
WE ARE PROTECTED BY *THOUSANDS* OF STAR-FARING WORLDS! ALREADY AN ALLIED FLEET WILL HAVE BEEN *SUMMONED* – BY NEXT *NIGHTFALL* THEY WILL ARRIVE TO *CRUSH* THE DHAKANIANS!
I DOUBT THE CARDINAL'S OVERLOOKED THE *CAVALRY*, JYNX...
THINGS MAY NOT BE THAT *SIMPLE*.

WHEN WE FIRST LANDED, LORD CARDINAL, I THOUGHT THIS WORLD BEAUTIFUL. I SEE IT NOW FOR THE VILE TEMPTATION IT IS...
WELL SAID, SEIDRI.
YOU HAVE SERVED ME FAITHFULLY AND WITHOUT QUESTION FOR SO MANY YEARS, MY FRIEND. YOU DESERVE A FITTING REWARD.
I HAVE DECIDED YOU SHALL JOIN THE CHOSEN BRETHREN AND AID THE JIHAD DIRECTLY.
YOU MAY PRESS YOUR SOUL-KEY.
M-ME, LORD CARDINAL? B-BUT...
"BUT"?
WITH THE HOUR OF REBIRTH SO NEAR... I... I SUPPOSE I EXPECTED TO WITNESS IT WITH MY PERSONA INTACT, M-MY BODY WHOLE...
SEIDRI... YOU KNOW YOU ARE DEAD ALREADY, YOU SHALL NEVER TRULY LIVE AGAIN UNTIL THE GLORY WISHES IT.
CAN YOUR FAITH BE SO WEAK?
MY... MY FAITH IS ABSOLUTE, CARDINAL MORNINGSTAR!
GOOD, SEIDRI.
PROVE IT.
KLIK
AAAGHH!
KR-CHOOM!
HOW MAY I SERVE THEE, LORD CARDINAL?
YOU KNOW YOUR TASK. GATHER YOUR KIN AND PREPARE THE BARRIER...
THEN BURN THIS CITY TO THE GROUND. PURGE EVERY HERETIC YOU FIND, APART FROM THE DOCTOR.
THY WILL BE DONE...
FOOL.

SHKROOM!
KA-KRASK!
SKA-ZZZ!
DO NOT FLEE, UNBELIEVERS! YOUR OWN WORTHLESS SOULS HAVE BETRAYED YOU! THE TIME OF RESTORATION IS AT HAND!
EMBRACE THE GLORY!
EMBRACE THE GL-
AHEM.
WHUMPH!
EMBRACE THIS.
WHAT'S THE WORD, JYNX?
I HAVE SPOKEN WITH THE CUSTODIAN. . THE DHAKANIANS HAVE A WAR FLEET - TH-THEY ARE SWARMING ACROSS THE ENTIRE BIOSPHERE!
OKAY, DOCTOR, ONE GENOCIDAL RELIGIOUS FANATIC AS REQUESTED. AND IF YOU DON'T LIKE THIS ONE, I CAN FETCH YOU TWO OR THREE MILLION OTHERS...
EXCELLENT! SET HIM DOWN. I WANT A LOOK AT THAT DEVICE ON HIS CHEST...

GOOD GRIEF. IT'S NOT ON HIS CHEST. IT'S IMBEDDED IN IT.
STILL, I THINK I CAN NUDGE OUT THE PRIMARY COMPONENT...
VREEEEEEE
I'VE SEEN SIMILAR MECHANISMS BEFORE. WARP-SUBTRACTION CIRCUITRY... HIGHLY SOPHISTICATED. THIS LITTLE CHAP CREATES A MULTI-DIMENSIONAL PORTAL.
MY GUESS IS THAT ITS POWER SOURCE IS THE BODY'S INTERNAL COMBUSTION. VERY, VERY NASTY...
UHHH...
NO! MY SOUL-KEY! WHAT HAVE YOU DONE?!
STOPPED YOU FROM COMMITTING SUICIDE?
ARE YOU WILLING TO TELL US WHAT THOSE CREATURES OUTSIDE REALLY ARE?
YOU SEEK THE TRUTH, INFIDEL? BE WARNED... THE TRUTH IS ALSO SEEKING YOU.
I WILL TELL YOU GLADLY...
"THEY ARE THE ARCHANGELS OF THE GLORY'S ETERNAL PANTHEON. THEY ARE THE HOLY AVENGERS WHO DWELL IN THE CELESTIAL FURNACES THAT FORGED THE GLORY'S DOMAIN.
"NO BLASPHEMER MAY TOUCH THEM. NO WEAPON MAY STRIKE THEM DOWN. THEY ARE THE INVINCIBLE SWORD OF FAITH.
"THEY ARE THE ASH WRAITHS!"
AND THE R NUMBERS GROW WITH EVERY PASSING SECOND!
TERRIFIC.
ANY JOY FINDING A READABLE COPY OF THE DHAKANIANS' BIBLE, THE ODOSTRA?
UH-UH. SORRY, BUT ACCORDING TO THESE FILES IT'S NEVER BEEN TRANSLATED. BUT WHY SHOULD IT MATTER, ANYWAY...?

I MEAN, WHEN YOU SAW THAT PAGE FROM THE ODOSTRA YOU LOOKED LIKE YOU'D SWALLOWED A *FOOTBALL!* WHY GET ME TO HUNT FOR A *TRANSLATION* IF YOU CAN READ THE TEXT *YOURSELF?*
YOU DON'T UNDERSTAND, IZZY. I DIDN'T RECOGNISE THE *LANGUAGE...*
I RECOGNISED THE *HANDWRITING.*
SKRUNCH
WAIT! WAIT-WAIT-WAIT, THAT'S *IT!*
WHAT'S IT?
POWER SOURCE... YES... IT COULD WORK... IT'D BE SO SIMPLE...
I NEED SOME INFORMATION ON PARADOST, JYNX – WITH ANY LUCK, THIS WAR COULD BE CANCELLED BY *LUNCHTIME!*
AS EASY AS THAT?
AS EASY AS WALKING ON WATER, IZZY! NOW, LISTEN, WE...
WAKE UP
WE NEED TO...
DID YOU HEAR THAT?
HEAR WHAT?
WAKE UP
SOMEONE TELLING US... NO... TELLING *ME* TO...
WAKE UP
WH-WHAT'S HAPPENING? *IZZY!*
DOCTOR? ARE YOU OKAY? Y-YOU
WAKE
NO! TH-THIS ISN'T... THIS CAN'T BE...
NO!
UP

NO!!!
PLEASE, SWEETHEART, YOU'RE ALRIGHT! I PROMISE!
IT WAS JUST A BAD DREAM! Y-YOU WERE THRASHING AROUND LIKE A MADMAN!
BUT IT'S OKAY, HONEY, REALLY IT IS...
YOU'RE WIDE AWAKE NOW...
TO BE CONTINUED...

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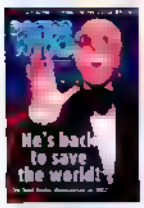

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The DWM 289 Crossword

Set by Horus

sponsored by BBC Books

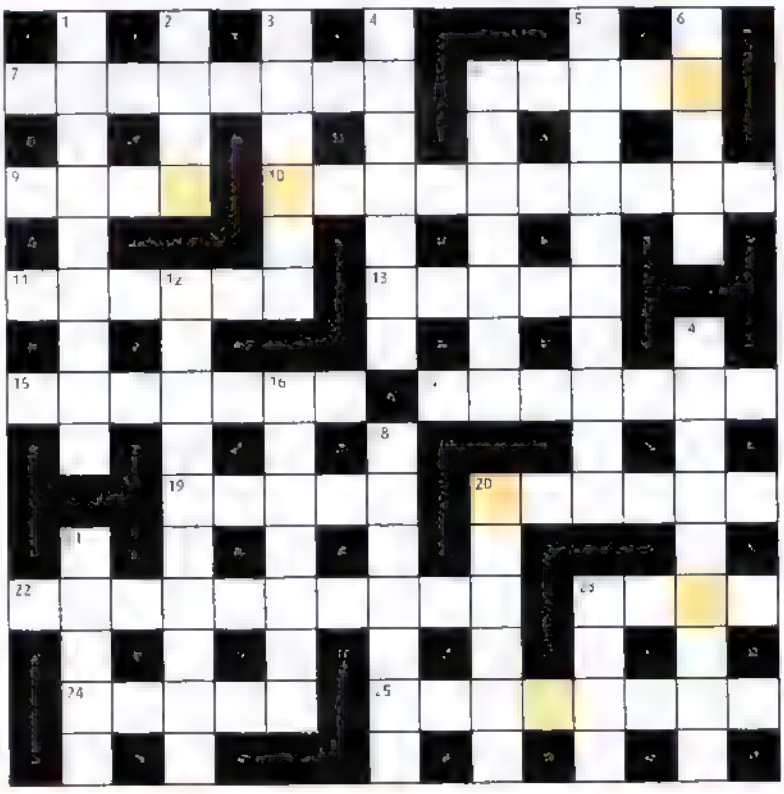
Five lucky readers can each win a pair of this month's BBC Books, *The Fall of Yquatine* and *Short Trips and Side Steps*, in our crossword competition. All you have to do is identify which Season 14 character's name has been scrambled among the shaded squares, jot it down on a postcard and send it to DWM 289 CROSSWORD at the editorial address on page 6. Closing date: 3 May.

Across

7 Bloody bird in hotel [4,4]
8 "Good Lord. The heads on zit burst," says Andromedan rogue [5]
9 [see 20]
10 Za, Hur and Aif to fight in arid planet [5,5]
11 Marshal's aide is over the top in convent on [6]
13 Old Ga lifreyan back in some bare Mogarian ship [5]
15 Muddled Kari takes in Colin briefly, returns in 1960s episode [3,4]
17 Monster, Ancient – ginger one! Confused? [7]
19 In part, Emma lusts after probe [5]
20 Some Dalek is to note – its creator's assistant? [6]
22,23d O, do Tesh feed Mo's plants? Eventually! [3,5,2,4]
23 Time Lord in 'ardback mystery [4]
24 Harvey's pal gets into Celestial Toyroom for Ice Age man [5]
25 Ambassador Chesterton confused at foot of endless river [8]

Down

1 In city of the calculators, S.I goes back to work – back to Diamond or Neon, perhaps? [9]
2,9ac Dalek ova scrambled in jungle world [4,4]
3 Blatant? Orderly! [6]
4 Tegan's missing article – low return in mankind, according to outsize insects [3-4]
5 Geniuses like the Doctor and Zoe bring one hash! [4,6]
6 Caveman backs solver, we hear, concerning holiday destination [5]
8 Good MP Harriet is member of Elite! [7]
12 Gatekeeper has Evil Romans put in toaster [10]
14 In 'Aerial', perhaps, article by Saward churned up Dominator inside [9]
16 Parisian firm takes on headless Steptoe [7]
18 Regular . . . Auton Business, perhaps? [2,5]
20 Anat faked some returns for logical lady [6]
21 Earth – System . . . ? [5]
23 [see 22ac]



DWM 287 crossword solution

Across
1 SIDRAT
5,15 System files
9 Zeon
10 Evolution
11 Optera
12 Osmians
13 Shockeye
17 Costa
18 Androgum
22 Time trap
24 ffinch
26 Arar-jecks
27 Lead
28 Cyrian
29 Scroll

Down
2 Ice Apes
3 Range
4, 14 *The Mark of the Rani*
5 Sauvix
6 Spinning
7 Etnin
8 *Colony in Space*
14 SSS
17 CET
19 Refusis
20 Michael
21 Trojan
23 Italy
25 Izlyr
Hidden name: **STAHLMAN**

Bafflement and devotion

With next month's *Verdigris*, author Paul Magrs will have chronicled the Doctor's encounters with the various incarnations of the extraordinary Time Lady Iris Wildthyme in three novels – novels which raise pertinent questions about the many fictions in which the many Doctors exist . . .

Whatever she says, she first met him on the desert world Hyspero, while he was in his Eighth incarnation, and they all got mixed up in the devilish shenanigans of the Scarlet Empress.[1] Somehow he recognised her. She convinced him – this addlepated woman, tough as old boots – that they had known each other for centuries and had met many, many times before

No. It was before that. In 18th century England, when he was Doctor number four, Tom Baker.[2] She'd dragged him into Jane Austen's world, tugged him deftly by the ends of his endless scarf. That was the first time. Definitively.

But even then, he still recognised her. She looked just like Beryl Reid.

She was rude and abrupt and insinuating. She knew far more about him than she was letting on.

And before that, he had memories of her coming to Earth to visit him, back when he was exiled and disgruntled lord of his own manor. She'd been involved in a ghastly plot to make him think he was losing his mind and faking the various alien invasions that were going on all over the joint in the 1970s.[3]

Before that, too, when he was Patrick Troughton; with the Dalek Supreme in the diamond mines of Marlion. And her butch dyke traffic warden assistant Jenny had had a stomach complaint because she wasn't used to time travel.[4]

She had pleaded for his life, that time. She did it out of love for him.

She was devoted to him. She always had been, it turned out, and always would be

But Iris Wildthyme always left the Doctor completely baffled

"I suppose what you have to remember about Paul Magrs is that he's so relentlessly nostalgic. And all the things he's nostalgic about, he has to go back – into the past, as it were – and collect them up again. He has a terrible fear that, as he goes on, everything behind him is vanishing. Maybe that's why he writes books: to prove, at least to himself, that he was actually there."

The blonde in the catsuit was painting her toenails Her feet were up on the coffee table and a yellow cocktail cigarette smouldering in the ashtray

"It's like," she chuckled, "when all his Terrance Dicks novelisations vanished overnight. Then he found all 150 of them on a market stall in Newton Aycliffe, being rained on and being resold at an exorbitant price. Well, he wasn't going to buy them back. He knew them just about off by heart anyway. So what was he going to do?"

She paused to blow on her feet as the bus they were travelling in gave a small lurch. Her companion, a distinguished looking young fella in a long velvet coat, looked uncomfortable.

"He'd have to write them all again. With remembered patches and shreds and doing it like he wanted it to be "

The man coughed awkwardly. "Nostalgia's a dangerous business. Isn't it better to push on ahead, leaving old lives behind, having new adventures?"

Iris gave him a hard stare. "Who says?" She wrinkled her nose and shrugged. "There's an awful lot to be said for rewriting and revisiting the past. Anyway, last time I saw him he was all excited about having found a copy of the Geoff Love orchestra doing the theme tune in 1978 . . a kind of disco version in brass and woodwind. It had been one of his favourite records when he was eight. Still brought tears to his eyes."

"Just like I get over Brahms and Mahler."

Iris looked at him wryly. "There you go. You're so relentlessly high-culture, Doctor. A bit of a snob, really. You have to admit to enjoying trash sometimes, you know. For its own sake. Lighten up."

He grimaced. "Trash?" he said.

"Low cultural artefacts " Iris reached over and patted his knee. "In a word, lovey . . . us."

I was asked to write something about the books I've written.

I suppose I believe any writer writes the books they really want to read They write the books they think they remember reading when they were children. Now those books are gone and lost in a house move or an accident. Or they reconstitute themselves magically, distorted, like a dream.

When I was asked to write this, it was because (I was told) those books of mine evince devotion and bafflement, in equal measures, in their readers.

Good

That's exactly what I always got out of Doctor Who and, indeed, out of all of the books I ever loved.

The bus was steaming merrily along through the time-space vortex. Once her golden nails were dry, Iris popped back to the cab to take the wheel again. She was thinking about how she'd actually been at the recording of that Geoff Love orchestral version of the theme. Back when she'd worked for the Ministry, and someone High Up had suspicions that the lauded conductor was secreting subliminal messages into his elaborate reworkings of TV sci-fi themes. He'd been quite right, of course.[5]

Disguised as a distinguished cellist and Space 1999 freak, Iris had been the one giving Love advice on his arrangements; that he should bolster the formidable brass section so as to make it sound like the menacing, ravening hordes of the Doctor's enemies encroaching on him and his friends through their endless travels. Geoff Love had been delighted with her suggestions

She hunted for the tape in her glove compartment.

The Doctor was by her side. "If I were more rational . . . what would I suppose then, hmm?"

"Don't know, ducky."

"I'll tell you what. That you were an impostor

'Iris knows that she's a very deliberate parody of Doctor Who. That's why she loves him so' Paul

"I don't know exactly where I've been . . . how many lives I've had . . . whether I had a mother . . ."

of some kind. Someone dreamed up and injected retrospectively into my already-troubled time stream to further complicate my lives."

"Oh," she laughed, "Who by? A faction of paradox-inducing psychopaths from the far future perhaps?"[6]

"Or maybe," he went on, his mouth tight, "you're from some other dimension where I'm someone else entirely and all the times you claim to have met me, you really did . . . and we did know each other throughout history . . ."[7]

She had found the wrong Geoff Love tape. It was Shirley Bassey singing. No *Doctor Who* theme. It would have to do.

As *What Now, My Love?* crackled from her antiquated speaker system, the Doctor had started to rant. "You just take advantage of me because my memory's been so badly shaken in recent years . . . I don't know exactly where I've been . . . how many lives I've had, whether I'm a renegade[8], a President[9], exiled to Earth[10] or my homeworld[11], whether I had a mother[12] or whether I was processed out of some diabolical gene-splicing machine[13] or whether it's all been some peculiar distraction or fantasy . . .[14]"

"Never mind," she laughed. "What if I'm from a place where you don't exist at all, hm? Have you thought about that?"[15]

He looked down glumly at the yellowed paperback she had given him. *Doctor Who in an Exciting Adventure with the Daleks.*[16]

"This contradicts the Terrance Dicks book very badly,"[17] he tutted. "No wonder I don't know whether I'm coming or going."

"You could always ask the Daleks which is the right version!" she laughed. Then she softened. "Look, learn to live with the contradictions. Learn to have a laugh."

His face went dark. "I need to know which was the right way! It's very important to me!"

She didn't have the heart to tell him that the way she remembered it, it had been her on the planet Skaro back when it was a denuded, ashen wilderness and the petrified forests had been overrun by recalcitrant Aryans in savage blue eyeshadow. As far as she was concerned, she was the one who led the attack on the electrified city of the Daleks. And in her version, things had been much more terrifying, naturally. The Daleks had been experimenting with hallucinogens and weird sex; it was a real tale from the 1960s. Something out of Philip K Dick.[18]

"You know," she said, "I could be the one saying to you, that you're supplanting my life and memories. You're turning all of my own glamorous, sexy sorties in time and space into a kind of . . . series of adventure stories for kids!"

He stiffened. "I'm doing nothing of the kind. And we have to sort this out. One of us had these adventures and only one."

"Doctor," she said patiently. "We're talking about a series of stories that involve paradoxes, time travel, mind control, virtual selves, cloning, regression, reincarnation, talking vegetables, cybernetics, regeneration, prolepsis, analepsis, alternative dimensional instabilities, metatextuality, allegory, satire, fantasy, revisionism, cliches, plagiarism and hoodwinkery!"[19]

"So?"

"So that's my life as much as it's yours! It's all of our lives! Can't we just enjoy it for what it is? Why do you need a time line for heaven's sake? Why do you need a precise autobiography?"

"It would just be nice, that's all," he said huffily.

'You're turning all of my glamorous, sexy sorties in time and space into adventure stories for kids!' Iris

Even I get mixed up with the various incarnations of Iris Wildthyme. She's not meant to have a stable time line. Who'd want one of those anyway? Just imagine living your life in exact chronological order! Ghastly.

None of us do. Not really.

There is a very old, imperious Iris. Rather like Edith Sitwell as she's described in the novelist Denton Welch's memoirs. A sagacious arachnid; a grande-dame glittering in a carapace of ebon pearls. It was she who called all seven Irises to the Death Zone on Gallifrey.[20]

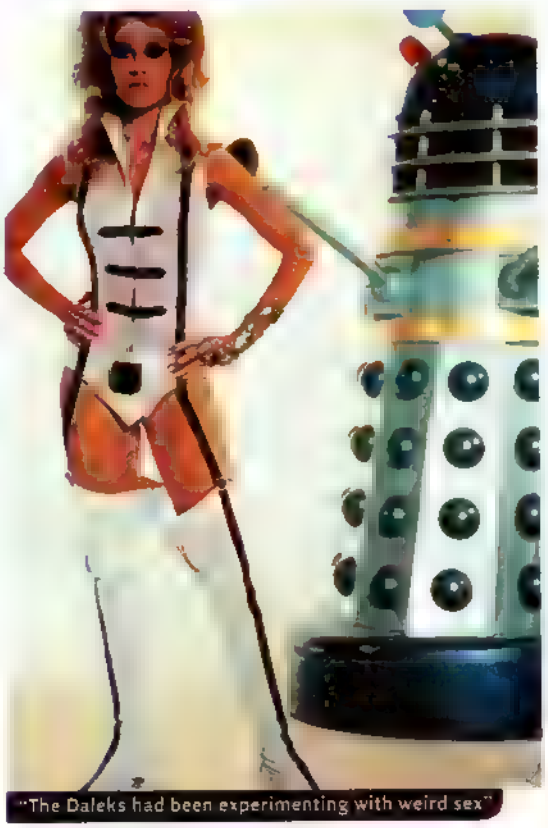
There's the Iris who looks a lot like Shirley Bassey in her prime. Who posed as the revered chanteuse for a while and made a mint on the colonialist nostalgia circuit.[21]

The Iris we know best: the one with frizzy, lilac hair and a silver cardigan and sensible boots. The one who, feeling her age and destined to die on Hyspero, most doggedly pursues her *amour*, the Doctor.[22]

And then: holstering her hot pink blaster in her thigh-high boots and swishing back her immaculate locks of auburn hair, the most recent Iris. The one who looks like Jane Fonda in the late 1960s and who finds herself gravitating to that heady era; working occasionally for the Ministry of Incursions and Ontological Wonders (MIAOW).[23]

She knows – oh, of course she knows – that she's a very deliberate parody of Doctor Who.

That's why she loves him so.



"The Daleks had been experimenting with weird sex"

They didn't speak for a while. He sloped off to the back of the bus and put the kettle on, thunking furiously. What disturbed him most was that the things Iris was saying were being borne out in the way his memory was working suddenly. It was as if his life was looping and tangling back on itself like a horrid vine thing.

After that terrible business at the dawn of time, when he'd been in his Fifth incarnation, when the Master had for some reason taken to impersonating Fu

"They'd left Tegan behind at Heathrow, hadn't they?"

"That dreadful affair with Omega trying to take over his body . . ."

Manchu and plucking Concordes out of the sky like butterflies in a net and hauling them back through time[24] . . . What had happened next? Well, they'd left Tegan behind at Heathrow Airport, hadn't they? And he and Nyssa had gone on travelling together . . . and it hadn't been long till they'd bumped into Tegan again in Amsterdam over that dreadful affair with Omega trying to take over his body[25] and . .

But now, suddenly, he had extra memories of that Teganless time when only he and Nyssa had been alone in the TARDIS. Suddenly whole new adventures were popping into his head. Something about Antarctica and vicious dinosaurs made all of bone marauding about the place[26] . . . and then being in Venice as it seemed about to tumble and crumble into the Adriatic . . .[27]

"I've got extra memories!" he explained, and the teapot crashed to the floor. "Someone's been slipping in extra adventures for me!"

Iris shouted back down to him. "You should be glad! It's a gift! It's extra life! Someone somewhere is making you live further, interesting times!"

She grunted then, bringing the bus in to land. He came haring down the gangway to her.

"I'm starting to remember all sorts of peculiar things," he gasped. "I feel like the Brigadier after his nervous breakdown. Everything comes flooding back . . ."[28]

"In a flashback sequence," nodded Iris sagely. "That's what we call it in Trash Culture. Something that relies on the expert and specific knowledge of a loyal audience of fans, but something that doesn't render the experience too abstruse to the casual viewer or reader."

He gulped as the interstitial mists began to clear, somewhere beyond the smudgy windscreen. "I feel like a casual viewer of my own life. As if I've missed out vital episodes and the story arc doesn't quite make sense to me."

"And I'm a Fan, Doctor. Do you know what that means?" She was shouting above the rasping, droning[29] noise as the bus began to rematerialise.

"That means I know Everything. I can quote chunks of Everything to you. But not in the correct order . . . because there's no such thing."

"If these extra memories keep getting slotted into my life," he said, with dawning horror, "then it just gets longer and longer. I'm completely . . elasticised!"

She patted his hand.

"It means I live forever!" he said, aghast.

"Barring accidents," she said, just before they were both flung to the floor.[30]

'I feel like a casual viewer of my own life. I've missed out episodes and the story doesn't make sense' The Doctor

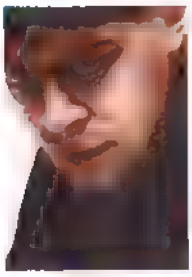
BWM

If you particularly enjoy reading and making lists, why not try the following . . .

1 *Doctor Who and the Scarlet Empress*
2 *Iris Wildthyme's Old Flames*
3 *Doctor Who and Verdigris*
4 *Iris Wildthyme and the Fabulously Priceless Baubles of the Dalek Supreme*
5 *Iris Wildthyme and the Maestro of Doom*
6 *Doctor Who and Interference*
7 *Doctor Who and the Blue Angel*
8 *Doctor Who and the War Games*
9 *Doctor Who and the Invasion of Time*
10 *Doctor Who and the Auton Invasion*
11 *Doctor Who and the Infinity Doctors*
12 *Doctor Who. The Novelisation of the Hit TV Movie*
13 *Doctor Who and Lungbarrow*
14 *Iris Wildthyme and the Mauve Autodidact*
15 *Iris Wildthyme's Gilded Utensils*
16 *Doctor Who and the Dead Planet*
17 *Doctor Who and an Unearthly Child*
18 *Iris Wildthyme and the Extremely Lively Planet*
19 *The Sacred Ajai'ib of Hyspero*
20 *Iris Wildthyme's Seven of Thirteen*
21 *Iris Wildthyme's Goldfinger*
22 *Death to Iris Wildthyme*
23 *Iris Wildthyme's Fabric of Time Itself (MIAOW)*
24 *Doctor Who's Time Flight*
25 *Doctor Who and the Arc of Infinity*
26 *Doctor Who and the Land of the Dead*
27 *Doctor Who and the Stones of Venice*
28 *Doctor Who and Mawdryn Undead*
29 *Iris Wildthyme's Wheezing, Groaning Enigma*
30 And They Were Off On Another Exciting Adventure

THE TIME TEAM

Four viewers. 696 episodes. 297 hours. No escape.



Peter

Richard

Clayton

Jac

Illustration: Adrian Salmon

EPISODES 073 TO 080

It's an evil, rain-lashed February Saturday when a bedraggled Time Team assemble at Clayton's lodgings. The lad's handsome landlord is as accommodating as ever, with towels and mugs of hot tea dispensed swiftly to the shivering, sniffling crew. And so it's in a steaming lounge thick with the smell of wet fans that the Team contemplates *The Death of Time* – otherwise known as episode two of *The Chase*.

To recap . . . The TARDIS crew have landed on the planet Aridius and found it to be a bit, er, arid. After watching a bit of time telly and sharing some silly blather in the dunes, Ian and the much-loved Vicki have found a tentacled monster under the ground. The Doctor and Barbara, meanwhile, have learned that the Daleks are hunting them through time and space. Which would be terrifying if the Dalek Supreme hadn't entrusted this vital mission to Skaro's answer to *Dad's Army*. "What is it with these Daleks?" asks Peter. "Although they now have their own time and space machine, they've crewed it with the dumbest Daleks on Skaro!"

"They just don't feel threatening, do they?" agrees Clayton. "They squabble, 'umm' and 'aah' and basically look and sound fed up. The poor dears."

There's trouble underground. "What is it with Vicki?" asks Richard. "She now seems to find something very amusing about the fact that she's just been throttled by a Mire Beast. Look at her stupid grin! Weird girl."

"Personally, I sympathise with the Mire Beasts," says Peter. "Poor creatures, all dry and hungry. They deserve to live just as much as those fey, double-crossing Aridians. More so, in fact!"

Clay is frowning. "This is a very odd serial. There's a strangely addictive amateur dramatics feel to this. It's appallingly done but everyone seems to be having a ball."

Malsan and Ryn an, our chief Aridians, are a total shower. They try to save their rubbery skins by offering up our heroes to the Daleks, but luckily one of the tragically-misunderstood Mire Beasts intervenes. "Why did Barbara throw herself at the very wall that the Mire Beast has started to break through?" asks Richard pointedly, sipping his tea. "She knows she's only got four episodes to go," replies Clayton. "Perhaps she's demob happy and trying to get out early."

The credits soon roll. "Did anyone notice the exact moment time died, by the way?" asks Clay. The next episode promises a *Flight Through Eternity* but what we get is a trip to the Empire State Building. Elsewhere, when asked to calculate some co-ordinates, one particularly thick Dalek has some difficulty. "Er um . . . er," it stammers, perhaps undecided whether to ask the audience or phone a friend. Jac is incensed. "*Doctor Who* has few enough believable and scary monsters, without undermining the only really successful one so far. What on Earth were they thinking of?" "Pitiful," mutters Richard. "Absolutely pitiful."

"It seems to me, Jac," comments Clay, as Peter Purves' loud-mouthed Alabama-born Morton Dill appears, "that this seems like very different bad writing to the sort you were complaining about during *The Dalek Invasion of Earth*. It's silly, sloppy stuff."

"It's just so farcical," replies Jac. "I mean, you have Peter Purves there doing excellent farce acting and there's some witty dialogue in the story as a whole. But, even though it's obviously being played for laughs, I can't help feeling that we can only laugh at it, rather than with it and that makes me uncomfortable."

"I must say though," says Clay, "the Daleks' 1960s pop-art time machine is fabulous. I half expect to see a Dalek with big white hair and a Super-8 camera roaming about it."

Peter has a point: "I know they're in America and all, but why don't Ian and Barbara go home now? They're back on Earth in their own time and they're even the correct size."

But no! The chase is still on, and after a brief stop on the *Mary Celeste*, we're on a *Journey into Terror*. Our travellers are in an Old Dark House, and there is spookiness afoot.

Jac: "A triumph for the powers of myth and the imagination! Babs and Vicki have faced any number of terrors, but are rendered virtually immobile by the appearance of a small bat. Their horror at

CLICHÉ COUNTERS

Deaths on screen so far	00095
One or more regulars rendered unconscious	00028
One or more regulars incarcerated	00034

the appearance of a plastic skeleton is, however, more understandable." ("It's OK, Jac, open your eyes, it's gone," soothes Peter.)

Clay is having no fun at all. "This is the sloppiest piece of directing I've ever seen. Richard Martin should be ashamed of himself. It's like *Acorn Antiques*, but not deliberate. Everyone misses their cues, there are booms in shot throughout, the cameras wobble and nobody knows their lines . . ."

"And there's a Dalek at the back of Frankenstein's lab when they haven't even arrived yet," adds Richard. "Why don't they realise that this isn't a genuine haunted house? The big light bulb eyes over the fireplace should have made it fairly obvious . . "

"I do love how the Doctor remains convinced they are in the human psyche!" laughs Jac. "But this episode is an absolute defining moment for Vicki, though. She's the only one who cares that an innocent may be unwittingly caught up in their battle with the Daleks, and risks her life to warn them. Even though it turns out to be a robot vampire, the thought's still there."

Ah yes, it turns out the monsters were robots in an unlikely festival all along. Even the shouty bird on the balcony.

"Did anyone here actually go to the Festival of Ghana in 1966?" asks Clay guilelessly.

Shock! Vicki has been left behind and has had to hide on the groovy Dalek time ship.

"At least that adds some drama to the plot," says Richard. "Otherwise," muses Clay, "this shouldn't be called *The Chase* at all, but *Doctor Who and His Funny Friends Running Away From the Daleks Very Slowly and With No Apparent Concern For Ages.*"

The next episode is *The Death of Doctor Who* ("says it all really"), in which the Daleks have built a robot double of the Doctor programmed to infiltrate, kill, tug his lapels and go "Hmm?", although not necessarily in that order. The Team spend the next ten minutes in hysterics – "It looks nothing like him!" "Ha ha! Look at Billy fighting himself!" – and it's impossible to get a sensible word out of them. "The robot being caught out by its being incorrectly programmed with Susan's name is a nice touch," is the only thoughtful comment they can manage. Thanks Jac.

Fortunately, now that things can only get better, they do. The time travellers finally notice a giant city on stilts towering over the alien jungle which has been the scene of their confrontation with the robot Doctor Who and their reunion with Vicki – but all are soon cornered in a cave. Richard: "It's an incredible army the Daleks have mustered in the depths of that jungle. In a line you have Normal Dalek, Film Dalek and BBC Camera 5! How enterprising."

But the gang are rescued by yet another robot – a big ball-shaped one this time, hiding in a cupboard at the back of the cave. "10,000 dirty Mechonoids," it says, rather unexpectedly.

The robot takes us into the final episode, *Planet of Decision* – an epic tale of farewells, new friends, a stuffed panda called Hi Fi and 1500 feet of electrical cable. Jac takes an instant shine to newcomer Steven Taylor: "He's fab. He even goes back to rescue Hi Fi from the fire because he's been his only companion for two years. It's a very true and human action, and you know he's going to be great."

Even though the Daleks are vanquished in an epic battle with the dirty Mechonoids, and the Doctor, Vicki and the teachers stage an epic escape from a burning city down the aforementioned kilometre-and-a-half of cable, the big story remains the departure of Ian and Barbara. We've been in their company for 77 episodes, and watching every episode in order has brought new significance to their final moments.

"It's nice that Babs and Ian are happy to be home," says Jac. "We'll miss them so much anyway, it would have been terrible to have a downbeat ending."

'The first episode of The Time Meddler almost seems to act as a relaunch for Doctor Who' *Peter*

Peter finds amusement in Barbara's claim that her time on the TARDIS will "probably" be the most exciting time of her life: "'Probably'! Wow, what else has the woman got planned?"

"It's typical that Ian's first motivation to get home is to drink a pint of beer!" laughs Clay. "Oh, but he and Babs are so sweet together. I hope the Doctor is wrong and they they don't end up as cinders floating around in Spain."

A moving photomontage shows our departing friends larking about in London. Clay is relieved. "And they land in White City! How appropriate! Oh, this whole story is forgiven just for allowing us to wallow in their departure. It's the end of an era, guys."

Peter actually has a tear in his eye.

But the show must go on. The next episode is *The Watcher*, and Peter thinks the programme is pausing to take stock. "It's almost as if they're relaunching the series, using the arrival of Steven as a chance to explain everything from the meaning of TARDIS to why the ship looks like a Police Box. Even Athea Charlton's back from the first story – as Hur's descendant, surely?"

Introductions over, the unfolding plot of this new tale is equally well-received. Jac: "The central mystery is nice. We've only had SF or historical stories before, so this is a new twist . . . Are they really in Saxon times or not?"

Clayton likes how the star of the show gets to shine: "Hartnell gets to go off and have his own adventure now – meeting Edith the Saxon and exploring the mysterious monastery – which he's not done before. It's nice to have him moved firmly centre-stage for this episode – so thank God we're on safe ground, performance-wise, with a historical!"

In the next episode, we spend time in the company of *The Meddling Monk*. Clay: "Peter Butterworth is an absolute joy to watch, even if he's just pottering around, frying eggs. He's so utterly loveable and gets all the best lines!" "I'm not so sure," says Richard. "He just seems to be playing exactly the same type of character that he did in the *Carry On* films. Played straight, the Monk would have been quite a menacing character."

Jac has different concerns: "I've heard this story described as a comedy – obviously by people who haven't seen it. As well as all the violence there's the clearly implied rape of Edith by the Vikings, which is extremely nasty. There really isn't much humour to offset all that."

The Doctor is absent for the episode, supposedly locked in a monastic cell. He's back for *A Battle of Wits*, but Richard smells something fishy. "Why does Vicki pull back the bed cover in the cell and exclaim 'He's gone!'? They have no evidence that the Doctor was locked in there in the first place. Rather shoddy scripting, that." Action girl Jac doesn't mind. "Oh, I love Vicki's insistence on looking for secret passages. She is so my kind of girl."

Watching episodes back-to-back can reveal all kinds of flaws, as Peter points out: "The violation of Edith, implied so shockingly in the previous episode, loses much of its impact due to her apparent complete recovery minutes later."

"How much longer can this go on?" asks Vicki on screen, rather aptly, as several of the Team grumble that an explanation of the Monk's motivation for bringing modern devices to 11th Century Northumberland has been a long time coming. However, a blinding revelation comes in the closing moments.

"Wow! That is one hell of a cliffhanger!" hollers Clay as Vicki and Steven make an entirely unexpected discovery inside the altar of the monastery. "It's a TARDIS!" exclaims an astounded Vicki. "The Monk's got a TARDIS!"

We're all left to ponder both the surprise and the reaction of those first-time viewers back in 1966. It must, everyone agrees, have been the most exciting revelation in the world . . . DWM

AND YOU SAID . . .

The Death of Time

"After the pantomiming of last week, everyone seems a little subdued. Jacqueline Hill spends most of this episode falling asleep or staring into space. Hywel Bennett constantly acts like he's about to burst into tears.

"And Ian gets to use Barbara's cardigan. 'Not again,' says Jacqueline Hill." *Rob Shearman, London*

Flight Through Eternity

"Despite everything I can't bring myself to hate this – it's so bloody good-natured! – but it's the biggest betrayal of the series' concept we've seen. I mean, why doesn't the Dalek shoot Morton Dill? I would have done!" *Jason Spencer, Dorset*

Journey Into Terror

"Seldom has there been a more colourful, comic strip episode than this. This is a series unashamedly cashing in on its commercial, and big screen, success. Its a Who's Who of spookiness – a haunted house, Frankenstein, Dracula, Daleks – and it's also the kind of thing I can imagine *The X Files* doing this year." *Robin Calvert, Lancs*

The Death of Doctor Who

"Woefully poor, beyond any hint of self-parody. The episode relies upon tension created by a deadly doppelganger – but since there's no doppelganger, only Edmund Warwick, there's little chance of that." *Rob Shearman, London*

The Watcher

"I love the moment where Hartnell hears the monks' chant stop and then abruptly start at the wrong speed! As live TV was fresh in the minds of viewers then, I wonder how many mistakenly believed there'd been a cock-up . . ." *Robin Calvert, Lancs*

For **DWM** 291, we need your comments on *The Myth Makers* 3 to *The Daleks' Master Plan* 6. Mark them 'Time Team' and send them via the addresses on page six by 2 April.

The Trial of a T

The Doctor's in the dock, facing up to a fate worse than death – cancellation. Court recorder Andrew Pixley transcribes dramatic new evidence . . .

PART ONE

The TARDIS is drawn into a space station. The Doctor emerges, finding his way into a Time Lord trial room presided over by an Inquisitor. The Doctor is accused by a dark figure, the Valeyard, of conduct unbecoming a Time Lord – and transgressing their First Law by meddling in other planets' affairs. As evidence, the Valeyard details the Doctor's activities on the planet Ravolox.

In the woodlands of Ravolox, the Doctor explains to Peri that this Earth-like planet was supposedly devastated by a solar fireball 500 years previously, but the soil is fertile – and, soon, they find a necklace. Unknown to them, they are being watched by two armed figures, Mr Sabalom Glitz and Dibber, who then locate the planet's primitive village folk. The Doctor and Peri venture inside an entrance to an underground shelter, discovering the remains of Marble Arch Tube station. Ravolox is Earth, shifted a couple of light years in space – two million years on from Peri's time. Alone, the Doctor explores a hatch leading deeper underground; Peri is captured by the natives.

Led into the village, Glitz and Dibber see the Maglem mark seven light converter they need to destroy in order to disable a robot in the underground complex. They meet the tribe's Queen, Katryca – but learn that the converter is held sacred by the tribe, who call it the Great Totem of Haldron. Their weapons confiscated, the pair are imprisoned.

The Doctor enters a network of bright corridors where he is attacked by pallid figures who accuse him of being a 'water thief'. This is observed by the L3 robot, 'the Immortal', who orders the black-clad Merdeen to investigate why 'Marb Station' is a work unit over strength. The Doctor is prepared for stoning by Balazar, reader of the books, he tries to use his umbrella to shield himself from the missiles.

In the courtroom, the Valeyard demands that the inquiry should become the Doctor's trial: "I strongly suggest the termination of his life!"

PART TWO

The evidence continues. In the subway, Merdeen and another Train Guard, Grell, arrive to find the Doctor stunned – but the Time Lord's life is spared thanks to a command from the unseen Immortal. Taken to the Immortal's 'castle', the Doctor learns that the robot arrived on Ravolox after the Fire; it chooses two human companions via a periodic Selection. Entering the control area, the Doctor is greeted by the robot, Drathro; the Doctor will work with its bickering assistants, Tandrell and Humker, to rectify the fault in the Black Light system from which the robot takes its power. Drathro's purpose was to protect three 'sleepers' from Andromeda, who are now dead. The Doctor realises there is a malfunction in the surface collector which could result in an enormous explosion – but Drathro will not let the work units venture up to the surface; his instructions were to maintain an underground survival system.

The Valeyard contends that these events would not have begun if the Doctor had not interfered.

Peri is brought before Katryca and imprisoned in a hut with Glitz and Dibber. Katryca announces that to placate the Gods, Glitz will be burned as a sacrifice. Overpowering their guards, the trio flee the village, Dibber destroying the converter aerial on the way.

The Doctor tricks Drathro and his aides, escaping the castle; Drathro has an L1 service robot activated in an attempt to recapture him. Meanwhile, Merdeen talks to Balazar; he is working against the Immortal, helping some of the work units to flee to the surface, but Grell is suspicious. Merdeen entrusts Balazar to the Doctor, and they exit the subways. On the surface, they find Peri, Glitz and Dibber being pursued by Broken Tooth and the tribesmen; retreating into the tunnel, they find themselves caught between the villagers and the L1. "I think this could be the end!" says the Doctor . .

Stone me! The Doctor (Colin Baker) meets Balazar (Adam Blackwood)

ime Lord Parts One to Four

PART THREE

Balazar recognises Broken Tooth as a former underground dweller and persuades him to disable the robot. The tribesmen, however, capture the Doctor's party and take them to the village. The Doctor realises that, with the aerial destroyed, the Black Light system must be shut down before a chain reaction is set in motion. His words of warning are ignored by Katryca, who has the travellers imprisoned for defying the Gods. Balazar is allowed to join the tribe. In the hut, the Doctor learns that Glitz is from Salostophus in Andromeda, and is seeking information from a lost expedition.

Tandrell and Humker manage to reactivate the L1, and it ventures after the Doctor, crashing through the hut wall and grabbing him. While Glitz and Dibber make their escape, the Doctor is carried back to the tunnels – until the L1 is rendered inoperative by the tribesmen using Glitz and Dibber's captured Ensen guns. Observing events via the L1, Drathro surmises that the Doctor is fomenting a rebel ion against him.

The Doctor learns that these event are being broadcast via the Time Lords' Matrix – and that his TARDIS had been bugged.

Keeping secrets: Drathro, the L3

Katryca determines that the time is right to attack the Immortal; Balazar guides the tribesmen. Peri watches the Doctor recover, and together they hurry back into the subways to shut down the Black Light system. Behind them are Glitz and Dibber, returning fully armed to steal the secrets – but this portion of evidence is 'bleeped out' in the courtroom deemed not to be in the public interest. In the subway, the Doctor and Peri run into Merdeen, wielding his crossbow. The Doctor asks what Merdeen is hunting. "You," replies the guard, and fires . . .

PART FOUR

Merdeen's bolt strikes his target – Grell, who was poised to shoot the Doctor and Peri. Katryca's tribe arrive at the castle as Humker and Tandrell slip out, eager to escape before Drathro's destruction.

The Immortal destroys Katryca and Broken Tooth, leaving Balazar and the tribesmen at the mercy of the guards. The Doctor arrives and asks Drathro to let him approach. Drathro agrees.

Glitz and Dibber enter the subway complex to steal the technological secrets, themselves apparently stolen by the sleepers from . . . *a source, the identity of which is again censored by the Valeyard.*

Drathro is reluctant to let the Doctor shut down the system. Meanwhile, Peri and Merdeen investigate entering the castle via the food ration chute; joined by Glitz and Dibber, the group evade microwaves in the processing chamber. As the Doctor is again demanding a shutdown to prevent a Black Light explosion destabilising the universe, Dibber blows a way into the castle. Glitz and Dibber tell Drathro they have all the Black Light he needs on their ship nearby – and, with the robot carrying a canister of secrets, lure Drathro out of the subways, having first tied up the Doctor, Peri and Merdeen. Getting free, the Doctor shuts down the system, preventing cataclysm, Drathro instantly collapses – and both he and the secrets burn up. The Doctor and Peri bid farewell as the work units emerge onto the surface.

The Doctor is triumphant, having saved the universe. However, the Valeyard says the most damaging is still to come. "And when I have finished, this court will demand your life!"

'Planets come and go . . .'

Peri is shocked to discover that the ruined planet Ravolox is actually Earth, her homeworld

DOCTOR I know how you feel.
PERI Do you?
DOCTOR Of course. You've been with me long enough to know that none of this really matters. Not to you. Your world is safe.
PERI This is still my world whatever the period. And I care about it! And all you do is talk about it as though we were in a planetarium.
DOCTOR I'm sorry . . . But look at it this way. Planets come and go. Matter disperses, coalesces, reforms into other patterns, other worlds. Nothing can be eternal . . .

From **The Trial of a Time Lord** Part One
by Robert Holmes

In Production

Colin Baker, Nicola Bryant and the Tribe of the Free pose for the press at Butser Ancient Farm

Rumours of Doctor Who's suspension from production – which began to circulate over the weekend of 23-24 February 1985 – became a reality the following Monday when Jonathan Powell, the BBC's Head of Drama Series and Serials, informed producer John Nathan-Turner that the 23rd season was being postponed from a January 1986 start to the autumn. The reasons appeared to be both financial shortfalls in BBC budgeting as well as concerns about the levels of violence in recent stories; furthermore, the previous season's 45-minute episodes were not felt to have been a success. A breathing space would allow the production team to address these problems.

BBC Television Managing Director Bill Cotton issued a press release on Monday 1 March confirming that *Doctor Who* would air in Autumn 1986 in its old 25-minute format. Immediately following the cancellation, the writers previously scheduled to work on the next season were asked to continue developing their planned scripts in the 25-minute format. Pip and Jane Baker were then commissioned on Monday 11 March to write a four-part serial entitled *Gallifrey*, although no work was done on this. Both Nathan-Turner and script editor Eric Saward were disappointed with the switch from 45-minute episodes; both had recognised the initial problems, but believed these could be averted during a second year.

Photos: BBC Video

OPENING SCENE The space station

Robert Holmes vividly described the attention-grabbing model shot opening the season in his scripts: "Open on the skeletal remains of a space freighter. The camera cranes upwards and we see, over the top of the wreck, other destroyed and ruined ships hanging or tumbling in space. There is massive electrical disturbance in the area, which dances and leaps between the wrecks. The feeling is that of a massive, grotesque graveyard, made more disturbing by dense patches of cosmic dust . . . we see the massive outline of a space station. It is like an enormous baroque cathedral, with dozens of thrusting spires, porticoes and heavy, inter-twined scrollwork covering its hull. And like a church at night, it has an eerie, almost mystical quality about it."

Although considerably scaled-down in production, the opening sequence was to prove *Doctor Who*'s single most expensive 1980s shot; to book the audience, produced John Nathan-Turner devoted over £8000 on a 45-second model shot which took a week to execute at Peerless Studios in Elstree. A motion-controlled camera followed the TARDIS as it was was sucked down a 'shaft of light' to inside the six-foot diameter Time Lord space station prop (a large fibreglass and plastic model built in six sections to Mike Kelt's design).

At the DWASocial 5 event in London on Saturday 6 April, fan-turned-consultant Ian Levine announced that the new season would only be 20 episodes – an assertion which Nathan-Turner denied. By May, however, the production team knew the new season would comprise only 14 25-minute episodes. The show's star Colin Baker was very disappointed by this decision, which had been taken by BBC1 Controller Michael Grade. Saward saw this as a major blow, and as such suggested that the season should have an 'umbrella theme', the Doctor was to be put on trial by his own people, mirroring the situation the series found itself in. This structure would borrow from Charles Dickens' *A Christmas Carol*; the trial sequence would frame stories from the Doctor's past, present and future, followed by a verdict which would feature the Doctor's arch-enemy, the Master.

At a meeting with Nathan-Turner in May, Grade and Powell received the 'trial' concept warmly. Grade disliked Baker's portrayal, but Nathan-Turner argued that the actor needed time to settle in. On Grade's instructions, the existing scripts were abandoned; Baker was disappointed by this, having been been especially looking forward to the stories *The Nightmare Fair* by Graham Williams and *Yellow Fever* by Robert Holmes.

A carefully-worded press release had promised that the show would run for "a greater number of weeks" than in the previous year; on Saturday 8 June, *The Sun* reported a BBC spokesman's denial that the season would comprise just 14 episodes. The production team took extended summer holidays at this time; the amount of time Nathan-Turner had been devoting to American fandom was starting to annoy Saward, who spent April and May writing the Radio 4 serial *Slipback*, which Baker and Peri actress Nicola Bryant recorded on Monday 10 June.

On Friday 5 July, Nathan-Turner and Saward issued three new character outlines – for the Inquisitor, the Valeyard and a new companion, Mel. The outlines set out how the Doctor's unpopularity on Gallifrey had led to his enemies wanting him dead; to try the Doctor, the High Council had appointed a judge, the Inquisitor, and a prosecuting counsel, the Valeyard, both being selected from a coded list presented by the Keeper of the Matrix. Seeking to play against stereotypes, thereby avoiding satirising the justice system, the Inquisitor was described as: "female, middle fifties and very learned. She is also a friendly, agreeable soul with a strong sense of humour." The prosecuting Valeyard was: "tall and lean with strong angular features, giving him the manner and appearance of a powerful, predatory bird, whose talons are a sharpness of mind and a verbal dexterity capable of dismembering the strongest and most considered of arguments." By the time of the 12th episode, the Valeyard was to be revealed as an evil future incarnation of the Doctor, out to destroy his former self.

This format was discussed at Threshold House on Tuesday 9. Robert Holmes had recommended several writers to Saward, and at the meeting it was decided that the first four episodes would be written by Holmes, the next four by Philip Martin, the next two by David Halliwell, then two from Jack Trevor Story followed by a two-part conclusion from Holmes. It was emphasised that Grade wanted less violence and more humour in the new serials. On Tuesday 16 July, director Terence Dudley offered to take over as producer of the series. At the end of the month, a telex concerning the 14-episode run was sent by mistake to the American *Doctor Who* fan club instead of Lionheart Distributors; again, this was reported in *The Sun*.

Holmes' four-part narrative was commissioned on Monday 2 September under the title *Wasteland*. The earliest versions apparently contained fewer trial scenes, and Part One's climax was the revelation that the planet Ravolox was, in fact, the Earth. The plot bore a number of similarities to Holmes' 1969 serial *The Krotons*, with a stranded alien life form seeking energy ruling a native species from a stronghold by keeping them ignorant, and selecting pairs of intelligent companions from their number. By November 1985, the production office had 32 scripts to choose from in total, including those from Martin and Holmes. Holmes' serial, briefly known as *Robots of Ravolox*, now went under the working title of *The Mysterious Planet*.

The rehearsal scripts differed in places from the transmitted serial. When the Doctor emerges from the TARDIS he is "propelled . . as though pushed violently by unseen hands. In reality, he is simply desperate to be free of his uncontrollable machine." The structure of Part One was very different from the broadcast version. Here, the Doctor steps into blackness and is picked out by a spotlight. Light shows the Valeyard at his desk, "darkly clad and saturnine, though, at the moment, smiling jovially". The Doctor comments on how it is terrible outside the station – "the absolute pits", as Peri would say. As the Valeyard starts showing the Doctor a "home movie", the flashback opens with Peri making the Doctor clear a load of junk out of the TARDIS' store room

'We were on trial ourselves, so why not reflect it in the programme?'

Eric Saward

Doing the locomotion: black-clad Merdeen (Tom Chadbon) and his Train Guards

A visit to Drathro's subterranean 'castle' sheds some (black) light on the mysterious planet

– including road repair lamps, a bus stop, exercise equipment and a ventricular bypass flange inhibitor. The Doctor wants to visit Ravolox – "a beautiful green and blue planet hanging majestically in space" – and, with Peri, emerges onto the planet amid a rain storm. Following the first Ravolox scene, the narrative returns to the court, where the Doctor accuses the Valeyard of wasting Gallifreyan taxpayer's money. It is now he asks where Peri is.

On Ravolox, the Doctor notices a grotesque doll hanging on a bush and steers Peri away from it. They are watched by "Glitz and Dibber, swathed in heavy canvas . . . behind a clump of trees. Glitz is ageing and portly. Dibber young and tough. Glitz is holding a pyramid-scope to his eye". Glitz comments that their aerial heat scan showed the underground complex to be functional. After the Doctor considers writing a thesis on the planet's extinct civilisation ("How about 'Ravolox Before the Fire?'"), Peri tells him that he only needs to go back in time to study it – which the Doctor thinks is cheating. Such a work could make him a Cardinal ("A much more agreeable position than being Lord President").

The subways were originally darker, with "a form of light percolating from phosphorescent globes set at intervals along the passage". The water of the underground dwellers ("workers . . . dressed in boilersuits") was kept in clay pitchers. Drathro's Castle was "really a 'Castle-like' cavern cut out of the rock. It is vaguely mediaeval with a central hall and pillared chambers opening off it." Originally, Merdeen ("about fifty and dressed in black") found Grell ("a younger guard") eating something in the subway, where they discussed Marb's higher head census (two work units over strength, which could represent either a double birth or a unit from another station). Balazar was "taller and younger than the others". The Doctor's age was given as 900 years old; the Time Lord claims to come from Tooting Broadway in search of bridge partners. There was an extra courtroom scene where the Doctor protests about the amount of extraneous material ("The bits with me in are by far the best").

The black light converter did not feature at this point; instead, Glitz and Dibber offer Katryca their help to release others from underground serfdom. They present beads to trade – but Katryca has a chest full of dazzling gems, which Glitz studies with the pyramid eyepiece. Held in the hut, Glitz cannot understand how his eye contact failed with Katryca. Scenes in the temple were originally planned for studio.

In the lead-up to the stoning sequence, Balazar originally recommended that the Doctor should allow himself to be struck on the head early on, so he'd feel less pain. It was only at the end of Part One that the courtroom is illuminated to reveal the spectators, and the Inquisitor ("a handsome woman in a blue robe") is seen. The Valeyard now reveals that he is a prosecutor – and the Doctor is on trial for his life.

Part Two's opening scene was originally far longer. The Inquisitor is formally introduced, and the charges laid out before the Doctor ("I imagined it was to adjudicate at a third-rate film festival," he comments). In the subways, Balazar explains to Merdeen that the other new arrival at Marb is a new-born to replace "old Tomos who lies even now in the deathplace". Drathro's companions, Tandrell and Humker, were described as "two small men . . . about thirty. Dapper in white coats. They have a smugness that is almost palpable". Originally, when Tandrell – believing the Doctor to be an android – searches for the Time Lord's inspection panel, the Doctor threatens, "Do that again and I'll break your arm."

In the hut with Peri, Glitz explains that he has spent seven years locating the

SCRIPTING Dibber's dialogue

In Robert Holmes' rehearsal scripts, the mercenary Dibber spoke in an extreme form of slang, referring to Peri as "a bit of umpala!" and asking of Glitz "We going to spank them?" Later, he refers to Peri as "that bit of grib", whereas Glitz called the natives "john-johns". In Part Two, Dibber extracts a dagger from his tunic and tells Peri and Glitz that he "could smerch the guards from here". Dibber also describes the Doctor as a "bombo in a long coat". In Part Three, as Dibber eyes the scheming Glitz, he comments, "You got some little thought in your jonces, ain't you . . ."

SCRIPTING Robots of Ravolox

Robert Holmes described Drathro as "a massive robot" and the L1 service robot as a "huge resplendent robot". As the creature awoke, Holmes indicated: "The image should be dramatic and powerful, like the activation of Frankenstein's creation"; its movement was later described as "lumber" and "stagger". In Part Three's script, the robot "lifts the Doctor bodily from the ground and throws him across the room". When under attack from the natives, "The Robot begins to smoke from its chest and joints."

secrets held underground; his map of the tunnel system is flashed up on the wall, relayed as a picture from his signet ring. During the audience with Katryca, Glitz favours placating the Queen with "a small donation to any charity you care to name". He, Dibber and Peri make their escape from the tribe by breaking out of the hut's barred window – whereupon Dibber head-butts the first native guard. Glitz distracts Broken Tooth, asking Dibber for thanks for saving his life; "You screed! You was scared pantless!" says Dibber. As in Saward's *Revelation of the Daleks*, a "blind speelsnape" was mentioned in the courtroom dialogue.

As the Doctor comes to his senses in Part Three, he mumbles to Peri, "Keep your head down, Allemagne. Keep your head . . ." and then, "My head hurts abominably Sarah Jane." In Part Four, as Katryca leads her party into the Castle. Drathro addresses the Queen by asking, "Long Hair – you lead this scum?" Drathro kills Katryca when he "lays hands upon her": "Power pulses from him. Katryca's hair flies out and begins to smoke. It bursts into flames. She turns black." The Food Production Chamber was to contain many rotating blades, so as to resemble "an enormous blender/grinder". Balazar is covered in "chocolate coloured yak". At the climax, Dibber reveals to Glitz that they are at least emerging from the venture with a bag of Katryca's gems, which he has stolen.

Tunnel vision: the Doctor in Mach

On Wednesday 18 December, the BBC formally admitted to the press that the autumn 1986 season of *Doctor Who* would indeed be only 14 episodes long, by January 1986 *The Times* was commenting that the show had an uncertain future. By the beginning of the year, *The Mysterious Planet* had been passed to Powell for comments and a director had been appointed – Nicholas Mallett, a newcomer to *Doctor Who*, attracted both by the human drama in Holmes' script and the opportunity to include an understated comedic element. Mallett had been working on *Spitting Image* for Central when Nathan-Turner had approached him to work on *Doctor Who*.

With the conclusion to the series having been discussed, Holmes was commissioned to write the two-part wrap up, *Time Inc.*, on Tuesday 4 February. However, on Monday 24, while Holmes was starting work on the season finale, Powell sent a memo regarding the first eight scripts to the production office. It had been assumed that, since Powell had made no comments upon them immediately, the scripts had met with his approval. Now, Nathan-Turner and Saward discovered that while Philip Martin's *Mindwarp* was considered acceptable by Powell, *The Mysterious Planet* was judged to have "quite a substantial problem". Powell's main objection was to its "very lightweight and slightly trivial" tone, which was thought to contradict the point that the Doctor is on trial for his life. He disliked the humorous elements, such as the road-works lights and the London underground station names, and found the subsidiary characters, "in particular Glitz-Dibber", impossible to take seriously. Furthermore, Powell felt that the central premise was never properly set up: what was the relation of what was on stake on Ravolox to the court room? What was the Doctor on trial for? Why the Doctor's silly attitude towards the Valeyard? There then followed specific notes, suggesting that Peri and the Doctor should arrive in the middle of a cull at Marb, that the power struggle between Drathro and the natives should be amplified, and that perhaps Merdeen could be an informant for Katryca. "The Doctor's involvement needs to be strengthened," declared Powell, who added that Peri should associate closely with the natives, being her own descendants.

The memo came as a major blow; Powell's comments were distinctly at odds with Grade's desire for the series to include more humour. Saward was very angry, he had become good friends with Holmes and respected his work. For his part, Holmes was badly discouraged; he now had to rewrite the early episodes as well as pen the concluding parts. In addition, Holmes' health was poor; a liver complaint was now giving cause for serious concern.

Saward and Nathan-Turner considered all the points raised. The Tube station names were retained to assuage Grade's wishes, but the opening TARDIS sequence was removed to better set the scene on Ravolox. Part One was reworked to make the trial situation clear from the outset, but it was maintained that the Doctor's attitude to the Valeyard was aggressive without being silly. Other points raised by Powell – such as the Doctor's (missing) defence counsel and the nature of Glitz and Dibber's mission – were to be clarified in later episodes. Mallett and Nathan-Turner met with Powell and persuaded him to accept only a small number of changes. Saward was unsettled, thinking the alterations harmed good scripts.

Part One now had the Doctor explaining how Time Lord mental energy had propelled him into the courtroom; the Inquisitor is introduced from the start, alongside "the saturnine dark-clad figure of the Valeyard". Continuity elements were added, including the Inquisitor commenting that the Doctor has faced such a trial before (a reference to *The War Games*), the Doctor stating that he is Lord President (as per *The Five Doctors* – a point raised by Colin Baker) and the Doctor refusing a defence counsel, as he did once before (in *The Deadly Assassin*). At this point, the Valeyard was to show three, not two, examples of the Doctor's actions.

There were extensive changes to Glitz and Dibber's dialogue, expanding their characters and removing their slang. Consequently, the new sub-plot concerning the Maglem mark seven light converter was built up, and details of the L3 robot were introduced. A further series of rewrites gave the natives a reason to be involved with the destruction of the 'Great Totem to Haldron', especially in Part Two. Extra dialogue in Part Three explained how Dibber's

Colin Baker on set with Sion Tudor Owen and Billy McColl (Tumker and Handrell)

destruction of the aerial triggered a chain reaction in the Black Light system. Most of the trial material was written by Saward in Holmes' style; by March, Holmes was very ill and unable to continue work on *Time Inc*. Saward took a leave of absence to complete the final episode, working from Holmes' storyline.

Designing *The Mysterious Planet* was John Anderson, who had previously worked on *Resurrection of the Daleks*. Costume designer Ken Trew had previously supervised *Terror of the Autons* and *Snakedance*; make-up was handled by Denise Baron, who had worked on *The Twin Dilemma*. Mike Kelt was assigned to the post of visual effects designer, in which capacity he'd worked on both *Enlightenment* and *The Five Doctors*.

The cast assembled at the BBC's Acton Rehearsal Rooms for a read-through on Friday 4 April. Since completing *Revelation of the Daleks* in January 1985, Baker had appeared on *Cross Wits* and in the pantomime *Aladdin*; the actor had also been attempting to lose weight. Nicola Bryant had worked on stage in *The Secret Garden* and *Snow White*. Alongside Nathan-Turner, the pair had helped raise money for the BBC's *Children in Need* appeal at Blackpool on Friday 30 August 1985, and had later joined many other *Doctor Who* guests (including Patrick Troughton, Jon Pertwee and Peter Davison) to present the cheque on the live broadcast of Friday 22 November. Baker had also appeared at the photocall which introduced Bonnie Langford to the press as new companion Mel at the Aldwych Theatre on Thursday 23 January 1986. Both stars saw the Doctor-Peri relationship as having settled down during the passage of time between seasons; they had not been happy with their characters' mutual sniping in some previous serials

Nathan-Turner cast both Michael Jayston as the Valeyard and Lynda Bellingham as the Inquisitor, as well as Tony Selby as Glitz. Like Bellingham, Selby met Nathan-Turner at a party; the actor had been losing weight, and was upset to learn that the producer wanted him to get fatter to play the lazy Glitz. Nonetheless, the two talked long into the night about the 'intergalactic Arthur Daley' (after George Cole's character in the long-running comedy-drama *Minder*). Selby's TV work had included *Up The Junction*, *Ace of Wands* and *Get Some In!*; he had worked with Mallett in *Cockles*. Mallett had considered comic actors Dawn French and Jennifer Saunders as a possible Glitz and Dibber after working with them at Video Arts, but discovered the work did not fit in with their other commitments. Joan Sims, famous for many of the *Carry On . . .* films, was cast as Katryca; she had also worked on *Cockles*. Mallett also cast Tom Chadbon as Merdeen; Chadbon had previously played Duggan in 1979's *City of Death*. David Rodigan, playing Broken Tooth, was a reggae DJ on Capital Radio. Roger Brierley, cast as Drathro, had been heard as a cricket commentator in *The Daleks' Master Plan*.

'Very lightweight and slightly trivial in tone . . . the Doctor's involvement needs strengthening'

Jonathan Powell

The cover of the OB schedule for *The Mysterious Planet* bore a cartoon of a cobwebbed TARDIS in space with two speech bubbles emerging from it: "But Doctor, this is 1986! We must have lost a year somewhere," ran the first; "I knew I shouldn't have believed that Grade man when he told us to turn left at Saturn and keep going," ran the other. From now on, film would generally only be used on *Doctor Who* for effects shots; in total, around 25 minutes of *The Mysterious Planet* was to be recorded by the Outside Broadcast team.

The crew travelled to the location on the afternoon of Monday 7 April; the venue selected was Butser Ancient Farm, a recreation of a Iron Age settlement at Pidham Hill near East Meon in Hampshire. This venue, run by Dr Peter Reynolds, was close to the country park where remounts for *The Mark of the Rani* had been staged in 1984. In the afternoon, the cast rehearsed various scenes set at the native village. The crew were based for the week at Midhurst in West Sussex, where Baker, Sims and Selby indulged in pudding-eating competitions.

Recording began the following morning on a bitterly cold week where the crew were plagued by rain, wind and even light snow. Ironically, a rain effect had been called for on the first scene, to be shot at 9.00am at Hold Pond in the nearby Queen Elizabeth Country Park. The first sequence recorded was the TARDIS materialising on Ravolox; this was followed by Glitz and Dibber watching the Doctor and Peri explore. For this season, Baker was given a new version of his costume. The Part Two sequence where Peri's party meet the Doctor and Balazar outside the tunnel was taped next, followed by a Part Three scene featuring Glitz, Dibber and their multiblasters. As Balazar, Adam Blackwood was, like the rest of the underground work units, given a pallid make-up, his eyebrows painted out with gelatin; his unflattering balaclava-topped costume earned him a very rude nickname during production.

Wednesday 9 continued with the woodland scenes requiring extras as tribesmen, starting with the natives pursuing Glitz, Dibber and Peri in Part Two. After this, visual effects put the L1 into action for Part Three's chase; the prop was built from fibreglass over a steel and aluminium frame, and operated from inside by effects assistant Mike Ellis. Unfortunately, the robot refused to operate correctly, and Mallett soon abandoned his storyboarded shots to show

Recording the Part Three cliffhanger

DIRECTOR Nicholas Mallett

Nicholas Mallett had trained at ballet school, and worked as a dancer until illness forestalled his career. Deciding to work in television, he joined the BBC as a studio manager, working on *The Troubleshooters* and later as a production manager on *Blake's 7* under the name 'Victor Mallett'. He then moved to the Special Features unit, working on the docu-drama *Oppenheimer*, then the comedy-drama *Cockles*. Completing the BBC Directors' course in 1984, Mallett handled episodes of *Late Starter* and then went freelance to work on Central's *Crossroads*, corporate videos for Video Arts and episodes of *Black Silk* and *EastEnders* for the BBC.

CAST Michael Jayston & Lynda Bellingham

Born Michael James in 1936, Michael Jayston had studied at the Guildhall School of Music and Drama, then moved into rep; his stage work included *Equus*, *Private Lives* and *The Sound of Music*. On film he had starred in *Nicholas and Alexandra* and *Zulu Dawn*, while his television appearances included *Quiller*, *Tinker, Tailor, Soldier, Spy* and *Flesh and Blood*. Jayston was cast as the Valeyard late in the day, but agreed to the part as soon as he saw the scripts.

Lynda Bellingham was born in Montreal, Canada in 1948 and trained at the Central School of Speech and Drama. Her wide range of television credits embraced a regular role in ATV's *General Hospital*, *The Sweeney*, *The Pink Medicine Show* and *Mackenzie*; she was, however, best known as the mum of the family in the Oxo adverts. Bellingham knew Anita Graham, a close friend of *Doctor Who* producer John Nathan-Turner's, and met him at a birthday party. Nathan-Turner telephoned her agent the next day to discuss the role of the Inquisitor, uncertain if she would be severe enough. Bellingham had also played Colin Baker's wife in a tour of the play *The Flip Side*.

events more from the robot's point of view. The L1's tracks slipped on the muddy ground, and eventually some shots were achieved by laying camera tracks, mounting the prop on a camera dolly and pulling it along on a rope. Where the Doctor comes to his senses, Baker impersonated Jon Pertwee's Third Doctor while delivering the line about Sarah Jane. The final scene recorded was Glitz and Dibber attracting the natives' attention with an explosion.

The following morning's work at Butser Ancient Farm was preceded by a press call, with Baker and Bryant posing with boaters and canes to indicate they were "back in the old routine"; Baker was only required for the photo session on this day and gave interviews to journalists, commenting that the Doctor would be using his wits rather than violence to solve his problems in the new season. Work began around 9.30am with all the Part One scenes in the village, and continuing with a couple of early Part Two scenes and some point-of-view shots of the settlement. The design team had erected wattling fencing to disguise the modern equivalent bordering the village. The extras included former production unit manager Kathleen Bidmead (a friend of Nathan-Turner's), plus Alys and Lucy Dyer, daughters of another former PUM, Angela Smith (Alys had played baby Pangol in 1980's *The Leisure Hive*). The weather was again bitterly cold, and everyone wanted to crowd around the fire in Katryca's hut. By now, Nathan-Turner was able to confirm to Selby that he wanted him to reappear as Glitz in the final two episodes.

'I'd had enough. You'd have had to be there to understand what it was like. It was so depressing'

Eric Saward

The final OB day, Friday 11, saw recording between 9.00am and 3.00pm at Butser Farm for the sequences showing Dibber blowing up the obelisk, the Doctor's party being imprisoned, Glitz being selected for sacrifice, Katryca preparing to attack the Immortal and Peri being imprisoned. Press coverage of the photocall heralding the show's return appeared on Saturday 12, some centred around shots of the gun-wielding Sims (described as a "cosmic Rambo"). *The Mirror* stated that the new season was called *Dr Who on Trial*; by now the title *The Trial of a Time Lord* had been assigned to all 14 episodes.

Rehearsals at Acton began on Monday 14 April. On Thursday 17, Baker, Bryant and Nathan-Turner took time off to join former Tegan actress Janet Fielding at Elstree to send off a large lorry-mounted *Doctor Who* Exhibition which was set to tour the USA; this was covered by John Craven's *Newsround*. The vehicle set sail from Liverpool the next day; over the following weekend, Nathan-Turner flew out to Washington to attend a DWFCA Festival. By now, Saward had handed in his resignation from the post of script editor, explaining in a letter that he was unhappy with the show. Later on, he would cite Nathan-Turner's attitudes and priorities as causes of irritation – although he was certainly hurt by Powell's criticisms and upset by Holmes' illness, whose scripts he was still working on. Problems with other scripts had also piled pressure on Saward. Powell suggested that Nathan-Turner should ask Saward to return – but Saward refused, agreeing only to complete the script for Part Fourteen. Nathan-Turner duly stood in as script editor.

Problems arose with the Drathro costume during the second week of rehearsals. Wary of difficulties encountered with the full-size Marvin costume on *The Hitch Hiker's Guide to the Galaxy*, Kelt's team had constructed a fibreglass robot costume for Brierley to wear, based on a precise one-third clay model. However, Brierley could not face wearing the claustrophobic outfit, which required the actor to peer out through the chest panel, breathing via an air tube in the rear. Nathan-Turner favoured recasting, but Mallett and Kelt agreed that Paul McGuiness, one of Kelt's assistants, could occupy the costume, wearing an earpiece to receive directions from Mallett; Brierley, therefore, could deliver the lines off-camera.

Recording began on Thursday 24 April with a two-day session in Studio 6 at Television Centre, the first day comprised recording between 4.00 and 5.30pm, and then 7.30 to 10.00pm. Taping commenced with scenes in the Hut for Parts One to Three; the set was designed with a collapsing wall which the L1 could drive through in Part Three. A shot of the Doctor being hauled off his feet by the L1's manipulators was recorded backwards and reversed in editing.

Taping continued with scenes for Parts One to Three in the Tunnel leading down to Marb Station, including the L1 cliffhanger. In the evening, work moved into the Marb Subway tunnels for scenes in Parts Four, Three and Two; some of these scenes were recorded with a high-angle hand-held camera which could later be relayed to Drathro's screens inside his castle. Merdeen and his Train Guards wore repainted versions of the helmets worn by the troops in *Earthshock*. The recovery of the L1 and the Doctor and Peri's return in the Tunnel were then recorded for Part Three. The session ended with two Subway scenes: the L1 robot emerging in Part Two and the Doctor arriving in Part One.

Friday 25's afternoon session ran between 2.30 to 6.00pm, starting with the Subway bound cliffhanger bridging Parts Three and Four, then the final Tunnel sequence featuring Glitz and Dibber (the container holding the secrets' was actually an old-fashioned two-inch videotape case). The cameras moved back to the Subways for the scenes in Parts Two and One concerning the Doctor's capture and Culling; these scenes required the use of a small electric cart, which doubled as the 'train'. Another Glitz and Dibber Tunnel sequence was then recorded for Part Three.

The evening session began with a Part Three Merdeen/Grell Subway scene and continued with the Part Four scene where Drathro collapses in the Tunnel.

Slap unhappy: Joan Sims (Katryca) and David Rodigan (Broken Tooth) in full bloody make-up

Going underground: the Doctor and Peri investigate Marb Station

While a scene between Merdeen and Balazar was recorded for Part Two, a second translucent version of the Drathro outfit was put in place on the Tunnel set and illuminated from inside to glow red and smoke ("I thought there was no smoking on the tube," quipped Selby). Many more Subway scenes for Parts Two, Four, Three and One were then recorded; during these, Baker ad-libbed confusing Humker and Tandrell's names, as "Tunker" and "Handrail" respectively.

Acton rehearsals restarted on Monday 28 April, with Sims, Billy McColl and Sion Tudor Owen rejoining the cast. During this session, Nathan-Turner received a panicked phone call to say that Parts Three and Four were underrunning. With Saward unavailable and Holmes ill, Nathan-Turner wrote two-and-a-half minutes' worth of padding material himself (a Part Three Subway scene in which Broken Tooth and Balazar argue about which way to lead Katryca through the tunnels, the expansion of some existing courtroom scenes to emphasise the Doctor's attack on the Valeyard's reasoning, and also the closing debate about the consequences of the Doctor's involvement)

Attempting to keep the content of the new episodes secret, Nathan-Turner had the observation galleries at Television Centre closed. Recording in TC3 on Saturday 10 May included an afternoon session from 4.00 to 5.30pm. All the Part Four scenes in the Food Production Chamber were recorded first, part of the wall was rigged to explode when blasted by Dibber. A Part Two scene between Merdeen and Balazar was remounted next, followed by Glitz and Dibber scenes in the Subways for Part Four. Shots of the L1 in the Subway and Castle Ante-Room for Part Two (again including some remounts) were also recorded before the action switched to the section of the Subway representing the Castle Doors for scenes of Merdeen's party in Part Four, plus shots of Balazar at the Food Hatch in the final episode. Here, Baker ad-libbed the *Water Babies* quotation "and still the lobster held on"; the sludge on Blackwood was made of mashed potato, water and food colouring. Another Part One Grell/Merdeen scene was remounted before Part Four scenes of Peri's group at the Communication Point were taped.

Afternoon recording on Sunday 11 ran between 2.30 and 6.00pm. Scenes of the natives at the Castle Doors were recorded first, culminating in the deaths of both Katryca and Broken Tooth. The exploding door behind the Doctor was recorded while a bloody make-up effect was being applied to Sims' and Rodigan's faces (the make-up was toned down from Baron's original plan). All the Castle scenes were then recorded in sequence. Here, Baker again ad-libbed the Doctor's references to Humker and Tandrell as "Humbug" and "Handbag". Where the Doctor tricks Drathro and his servants, a blue spark effect was superimposed over the picture.

A morning session between 11.00am and noon preceded both afternoon and evening sessions on Monday 12. First, Drathro's collapse was remounted in the specially-erected Tunnel set. The cameras were then due to move to the Trial Room set, which incorporated a large CSO screen. Unfortunately, this major set piece caused delays. First, it was sent to the wrong studio, then, when it did arrive, it was found to be too big to fit into TC3, and in need of modification. For this reason, the afternoon session was largely spent on rehearsals, the intention being to record all the trial scenes in the evening; this meant that Mallett could not use all his planned camera angles. It was decided to leave the arrival of the Doctor in the TARDIS on the Passage set to the end, but this had not been recorded by the end of the evening. This roll-back-and-mix shot was finally recorded on Friday 13 June, the final studio day on the next four episodes, Parts Five to Eight, directed by Ron Jones

Just days after recording was completed, Robert Holmes lapsed into a coma at Stoke Mandeville Hospital. He died on Saturday 24 May.

Editing of the episodes got underway, as did the addition of various electronic effects: the deaths of Katryca and Broken Tooth, a white-out of the robot's view, and the four red microwave beams seen in the Food Processing Chamber. In addition, shots of the L1 robot were speeded up, whereas some of the studio explosions were slowed down.

Joining the series at this point was composer Dominic Glynn, who provided 51 minutes' incidental music for the serial and also rearranged Ron Grainer's *Doctor Who* theme.

Glen Murphy (Dibber) and Tony Selby (Glitz) record a Hut scene

EDITING

Parts One and Four over-ran and suffered timing cuts; second edits were broadcast of all four instalments. Part One lost the TARDIS arriving on Ravolox, and a section of the opening court scene in which the Doctor is over-ruled when arguing with the Inquisitor as to whether the Matrix contains all knowledge or just Time Lord knowledge. The second trial scene was completely removed; in this, the Valeyard points out that the Doctor is referring to confidential material from Gallifrey as he talks to Peri. While warning the Doctor not to be hostile, the Inquisitor asks him why he visited Ravolox. The Doctor points out that his information about Ravolox actually comes from Voris Bossard's *Extinct Civilisations*. A short scene of the Doctor entering the subway was cut, and the OB sequence showing Peri meeting Katryca was moved back into Part Two. In turn, a short OB sequence showing Broken Tooth and a native playing dice was dropped.

An early Part Four scene with Drathro discussing the aerial's destruction with Humker and Tandrell was split in two, and the start placed towards the end of Part Three. The end of a Subway scene was trimmed, removing Peri directing Tandrell and Humker to the surface via Oxford Circus. The end of a trial scene was cut, removing the Valeyard's suggestion that Humker and Tandrell would have safely repaired the system defect without the Doctor's intervention. Another Subway scene lost Peri's claim that Drathro will die with the rest of them. The end of the scene with Glitz and Dibber at the Castle entrance was removed; Dibber thinks that Drathro will not just "sit there on his iron botty" as they blast their way in, and that the floor is probably mined. A brief court scene in which the Doctor emphasises that the universe was at stake was also removed.

THEME MUSIC Dominic Glynn

Dominic Glynn was 25 years old when he started working on *Doctor Who*. Having been employed by the Health and Safety Executive, Glynn decided to pursue his passion for music; he had played keyboards with two groups, and was keen to develop his composition skills after working on promotional films. In particular, he realised that *Doctor Who* used electronic music effectively.

In early 1985, Glynn had sent producer John Nathan-Turner a demo tape, claiming that he could compose better music than the BBC Radiophonic Workshop. Before the series' suspension, the producer commented that he would bear Glynn in mind for next season. In February 1986,

Nathan-Turner requested another tape from Glynn, and then offered him the chance to compose samples from a script. Glynn was next invited to compose the incidental score for the first four episodes of *The Trial of a Time Lord*; three days later, the producer called again and asked him to rearrange Ron Grainer's original theme - in only five days.

Scoring Part Three first, then Two and finally One and Four, Glynn composed about 51 minutes' music for the serial in total. The opening organ music was inspired by Holmes' description of the cathedral-like space station, and the tolling bell derived from the TARDIS' Cloister Bell, as heard in previous serials.

Doctor Who had been scheduled at 5.45pm on Saturday evenings, directly after *Roland Rat: The Series*, which it was believed would be a major success; however, over on the ITV network, the highly popular *The A Team* had a ten-minute start on *Doctor Who*. Unfortunately *Roland Rat* was a disaster, not even making the Top 100 shows. The ratings for *The Trial of a Time Lord* Part One were low, under five million; they continued to fall steadily during the coming weeks, Part Four attracting the series' smallest audience in many years (although the Appreciation Index was an improvement on Season 22). From Part Three onwards, the episodes were preceded by a continuity announcer's recap of the story so far, alongside colour caption slides.

Colin Baker introduced the Saturday 13 September edition of *Roland Rat* in a sequence pre-recorded on the final studio day for *The Trial of a Time Lord*. The actor attended a convention in Washington that weekend, returning to join Bonnie Langford, SJ actor Nabil Shaban, Drathro and the Lt on *Blue Peter* on Thursday 18. The Wednesday 17 edition of *Points of View* carried many letters of praise for the show; Alan Barnes of Barnet, Herts was impressed by the opening effects shot, but there was criticism of Glynn's new arrangement of the theme. In October, *Radio Times* carried a couple of letters about the debut episodes, again with mixed reactions to the music.

Viewing Part One, Grade found it very enjoyable; on Thursday 7 August he congratulated Nathan-Turner at a BBC1 Drama Press Launch at the Lancaster Gate Hotel. Promotion for the new season began in earnest. Baker was interviewed for *Open Air* on Thursday 14 August while completing work on the Vervoid storyline (Parts Nine to Twelve). On Tuesday 19, the BBC Press Office confirmed that *Doctor Who* would progress to a 24th season. On Monday 25, a bearded Baker, accompanied by Bellingham and a host of *Doctor Who* monsters, arrived 'by TARDIS' on the BBC chat show *Wogan*. The *Daily Express* of Saturday 20 discussed the show's return, while Glynn was profiled in the following day's *Observer Colour Supplement*.

The main trailer for the season began with the words, "Doctor Who returns, only to find he's on trial"; this showcased the expensive space station shot, some courtroom scenes, the Doctor evading the robots and Katryca's demise. On Thursday 4 September, *Radio Times* carried a colour feature by Katie Griffiths titled *Guess Who's Back at Last*; this was centred around an interview with Baker. Elsewhere, publications such as the *London Standard* and *Television Today* were publishing details of Saward's noisy resignation.

The season debuted on Saturday 6 September, heralded by a guest appearance by Bonnie Langford on BBC1's *Saturday Picture Show* in the morning. That day, Baker, Bryant and Nathan-Turner joined over 500 expectant fans in London's South Kensington at the *Doctor Who* Appreciation Society convention PanoptiCon VII. Party poppers were distributed to attendees as production secretary Kate Easteal and MC Gordon Roxburgh introduced Part One, which was shown via a large video projector.

Glynn's new version of the theme was advertised for sale as early as September 1986 but delayed; a seven-inch version came out in November, followed a year later by a 12-inch version and a cassette single, all from BBC Records and Tapes. Terrance Dicks novelised the serial as *Doctor Who: The Mysterious Planet*, published in hardback by WH Allen in November 1987 with a Target paperback following in April 1988. Subtitled *The Trial of a Time Lord*, both editions carried the same Tony Masero cover. Models of Drathro were issued by Fine Art Castings in 1987 and Harlequin Miniatures in 1998. Much of Glynn's incidental score was contained in *Black Light: The Doctor Who Music of Dominic Glynn*, a limited-run cassette issued by the *Doctor Who* Appreciation Society in 1988. The whole of *The Trial of a Time Lord* was issued in a special TARDIS tin by BBC Video in October 1993.

The BBC Archives retain first edits of each episode, along with the original one-inch broadcast versions; five insert spools for Part One, two studio recordings for Part Two and a studio spool for Part Three have also survived. Sold abroad as a whole, the serial was screened by Australia in 1987, in New Zealand in January 1990 – and, from 1987, syndicated in North America, where the first four episodes were also edited together as a TV Movie of 91 minutes' duration. UK Gold screened the episodes in November 1994 and January 1995, with a compilation version airing from November 1996. DWM

SERIAL 7A THE TRIAL OF A TIME LORD Parts One to Four

CAST Colin Baker *The Doctor* with Michael Jayston *The Valeyard*, Lynda Bellingham *The Inquisitor*, Nicola Bryant *Peri*, Glen Murphy *Dibber*, Tony Selby *Glitz*, David Rodigan *Broken Tooth*, Joan Sims *Katryca*, Tom Chadbon *Merdeen*, Roger Brierley *Drathro*, Timothy Walker *Grell*, Adam Blackwood *Balazar*, Sion Tudor Owen *Tandrell* [2-4], Billy McColl *Humker* [2-4]

EXTRAS Geoff Whitestone *Court Clerk*; Guy Matthews, Ken Pritchard, Kenneth Thomas, Lew Hooper, Derek Hunt, David Enyon, David Bache, Bob Hargreaves, Jack Horton, Leslie Weekes, John Buckmaster, Leslie Fry, James Delaney, Llewellyn Williams, Roy Seeley *Time Lords*; Johnny Lee Harris, Rodney Cardiff, David Wild, Peter Gates-Fleming, John Capper, Gary Forecast *Red Guards*; Kathleen Bidmead, Muriel Wellesley, Barry Lindsay, John Lewery *Elders*; Andrew Bopitt, Derek Thomson, Dave Carson, Gordon Williams, Richard Olley, Alex Reid, Steve Butler, T Melbourne, Ray Bennett, Neville Denton, Ralph Harvey, John Jones *Tribesmen*; Jane Thorne, Beryl Lindsay *Tribeswomen*; Ray Cresswell, Cindy Locke, Alys Dyer, Lucy Dyer *Children*; Lance Walton, Nigel Davies, Andy Knight, David Foster, Perry Evans, Glen Ford, Gary Clasey *Native Guards*; Perry Evans, Dean Lindsay, Alan Richards, Robert Bicknell *Natives/Native Guards*; Darren Margo, Richard Aldridge, Steve Ritchie, Malcolm Ross, Verdi Stewart, Barry Butler *Natives*; Oscar Peck, Paul Ellison, Rhett Stevens, Eric Corlett, Derek Holt, Ian Johns, Tony McEvoy, David Wild, Laurie Goode, Dave Harrison, Barry Jacobs, Wilbert Johnson *Workers*; Paul McGuinness *Drathro Operator*; John Emms, Mark Kirby, Glen McLaughlan *Train Guards*; Stuart Newton *Train Driver*; Mike Ellis *Lt Service Robot Operator*; David Wilde, Oscar Peck, Paul Ellison, Rhett Stevens, Peter Dukes, Christopher Holmes, Paul Lecomber, David Hampton, Robert Bicknell, Richard Aldridge *Natives*.

CREDITS *Written by* Robert Holmes. *Title Music Composed by* Ron Grainer. *Incidental Music* Dominic Glynn. *Special Sound* Dick Mills. *Production Manager* Clare Graham. *Production Associate* Angela Smith. *Production Assistant* Joy Sinclair. *Assistant Floor Manager* Stephen Jeffery-Poulter [with Sally Newman, uncredited for OB and Block One]. *OB Lighting* John Wiggins [1-3]. *OB Sound* Bill Whiston [1-3]. *Visual Effects Designer* Mike Kelt. *Video Effects* Danny Popkin *Vision Mixer* Jim Stephens. *Technical Co-Ordinator* Alan Arbuthnott. *Studio Camera Supervisor* Alec Wheal. *Videotape Editor* Stephen Newnham. *Studio Lighting* Mike Jeffries. *Studio Sound* Brian Clark. *Costume Designer* Ken Trew. *Make-Up Designer* Denise Baron. *Script Editor* Eric Saward. *Title Sequence* Sid Sutton [1]. *Designer* John Anderson. *Producer* John Nathan-Turner. *Director* Nicholas Mallett. *BBC © 1986*

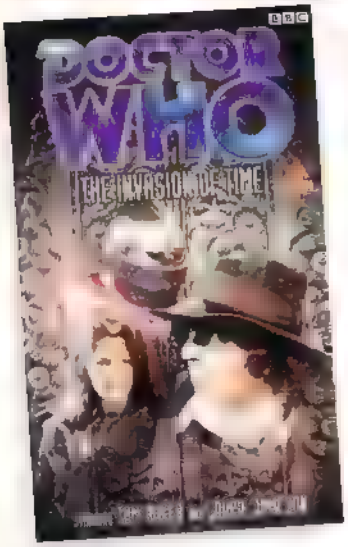
ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (Chart pos)	Appreciation
Part One	6 September 1986	5.45-6.10pm	24'57"	4.9M (69th)	72
Part Two	13 September 1986	5.45-6.10pm	24'44"	4.9M (75th)	69
Part Three	20 September 1986	5.45-6.10pm	24'18"	3.9M (98th)	70
Part Four	27 September 1986	5.45-6.10pm	24'20"	3.7M (97th)	72

Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: THE INVASION OF TIME



Video BBC Video **Featuring** The Fourth Doctor, Leela & K9 **RRP** £16.99
Cat No BBCV 6876 **Available** Now

The Fourth Doctor sells Gallifrey out to the Vardans – but he does it on the cheap.

It's easy to make excuses for *The Invasion of Time* – a story which, due to strike action and the consequent loss of two of its studio sessions, begs forgiveness for coming across like it's still under construction, its cast still under-rehearsed. Since it's a victim of circumstance, excuses can be found; clumsy, unimaginative television can even be intellectualised. But, even in *Doctor Who*, sometimes, just sometimes, how it appears is exactly how it is.

There's no doubt that *The Invasion of Time* suffers an immediate disadvantage in being an uglier, flabbier, knocked-off *Deadly Assassin*. But to apportion blame for the production's shabbiness on its partial relocation from the stages of Television Centre to the echoey environs of a semi-abandoned hospital is no defence. They say that hospital is the worst place to be if you're ill; *The Invasion of Time* was sick before it even got there. Yes, the work mounted at Wood Lane does contain impressive Panopticon sets – but it's other scenes in the same recording block which transform the ancient seat of the Time Lords into a Happy Eater, all primary-coloured plastic chairs and pot plants. It's here that Gallifrey's most revered artefacts are displayed on tacky, inflatable red cushions; here that Tom Baker mugs his way through silly jelly baby scenes; here that the invading Vardans are costumed to resemble Gerry Anderson puppets; and here that actor Derek Deadman's Bob Hoskins-style characterisation of a Sontaran warrior has been left unchecked.

It seems that, by the post-production stage, *The Invasion of Time* had found its way onto the critical list. There's a canny frugalness in the reuse of Chancellery Guard and Time Lord costumes, and the initial realisation of the Vardans as an electronic effect might suggest more of the same – but resorting to the superimposition of silver foil reflects creative exhaustion. It's almost a cry for help.

Although, as a story, *The Invasion of Time* is a decent enough idea, it's unfortunate that it was dreamed up at almost precisely the wrong time, depending for much of its effect on the notion that the Doctor's more irrational actions are a flippant shield – but at exactly the point at which Tom Baker's portrayal is becoming increasingly idiosyncratic. If he didn't bellow a lot and slam the occasional door, it's arguable whether we would notice the difference. *The Invasion of Time* shows Baker at a low ebb; bored, he seizes on every possible distraction in the scripts – yet, uncharacteristically, still fails to sparkle. His performance feels like a resignation; that he remained any longer in the role, and later gave it such firecracking new energy, is remarkable.

Other performers have more fun. The character of Andred may be written in invisible ink – an ineffectual Guard, even by UNIT standards – but the viewer can sense that Christopher Tranchell's performance is founded in the playground, and he's clearly delighted with every command he gives. Buy the tape, however, for John Arnatt and Milton Johns – BAFTAs to them both. As Borusa, Arnatt appears to have lost all interest by Part Two, but it suits him perfectly, he strolls through scenes indignantly, like a sleepy lion prodded awake. Milton Johns' Castellan Kelner has the face of a smacked arse and, Uriah Heep-like,

It's a decent enough idea, but The Invasion of Time can't help being an uglier, flabbier, knocked-off Deadly Assassin

Sash for questions: Kg collars Rassilon's secrets in *The Invasion of Time*

DOCTOR WHO: TERROR OF THE ZYGONS also includes THE SEEDS OF DOOM

BBC Music [Cat No WMSF 6020-2 CD] £13.99

Heralding a proposed series of incidental music releases, BBC Music has, in combining the scores for both *Terror of the Zygons* and *The Seeds of Doom*, released what, in *Doctor Who* terms, amounts to *The Complete Geoffrey Burgon*.

Running to 78 minutes, with tracks as dramatically titled as Target book chapters, Burgon's music is of feature film quality. Offering little of the electronic popcorn you'd expect from his contemporaries, his more traditional compositions are easily the series' coolest, and most respectable, grooves. The worst musical decision *Doctor Who* ever made was to abandon the use of stock tracks; one of the best was to hire Burgon, who recreated much of its class and orchestration. Less concerned with recurring themes and musical motifs than most, there is something of Prokofiev's *Peter and the Wolf* in these compositions!

Close listening reveals just how much Burgon contributed to the success of these episodes – far more than has generally been recognised. First class.

slimes his way into the *Doctor Who* Hall of Fame as the series' ultimate creep.

Any discussion of *The Invasion of Time* invariably comes down to the brickwork corridors in the TARDIS (couldn't the eye-catching cogs and wheels decorating the President's office have been used to help mask the masonry?) and Leela's sudden decision to leave the TARDIS and marry Andred (when it's blindingly obvious that membership of Gallifrey's tribal Outsiders should have been her ultimate destiny). What we're given instead is symptomatic of a story forced, unready, into production.

DOCTOR WHO: THE FEARMONGER

Audio drama Big Finish Productions **Featuring** The Seventh Doctor & Ace **RRP** £13.99 double CD [mail order & specialist shops only]/£9 99 double cassette **Cat No** BFPDWCD7R-1 **Available** Now

Tomorrow belongs to Jacqueline Pearce in Big Finish Productions' triumph of the will.

A political war is being fought over the issue of race in a future Britain imagined with such discipline that it could be mistaken for the present. Through broadcasts and political rallies, the extremist New Britannia party has infused the populace with prejudice and hate – hate on which a centuries-old creature is feeding . . .

Welcome to contemporary *Doctor Who*. *The Fearmonger* depicts a London with the temper of Los Angeles. Issues arising are not muted in allegory, but tackled openly, undisguised. Despite featuring a political leader played by Jacqueline Pearce, it's decidedly untheatrical; its key incidents and cliffhangers are those found in police drama. Cold and blunt, the world of *The Fearmonger* could easily be the same one suggested by Anthony Burgess in *A Clockwork Orange*. I've always found it odd when the Doctor's universe is labelled 'cosy' – it's not as if the Cybermen come here for the gherkins, after all. But when laser bolts are swapped for bullet fire, and man fears other men (as opposed to giant maggots, say), one appreciates a certain safety in *Doctor Who*'s usual simplicity.

The Fearmonger opens like a story already a good two episodes in – but, by utilising the device of a radio talk show, complete with guests and phone-ins, all preceding plot is cleverly recapped. Of course, you need only imagine your own local station being interrupted by a mysterious individual barking, "Tell me of the monsters!" to realise that such a programme would, in real life, very quickly switch to a few unscheduled ads – but the Doctor's hijack of the airwaves is so effective that it's almost a shame when the action moves on (we might, perhaps, have heard the entire story in this style, not far removed from Orson Welles' legendary radio adaptation of *The War of the Worlds*).

If *Doctor Who* wanted to make a significant comeback, one which might woo public and press attention more permanently than flashy visuals and gimmicks like a female Doctor, it could do it with stories like this. *The Fearmonger*'s greatest strength lies in its ability to rattle its audience, undermining any complacency they might have concerning what can and cannot happen in *Doctor Who*. Showing the Doctor dependent on emergency services, worriedly pacing hospital corridors, far removes him from the 'Mr Fix-it' superhero of his more fantastic adventures. Jonathan Blum writes the Doctor as a spectre, a shadow voiced by Sylvester McCoy with morbidity and tempered viciousness.

For followers of Virgin's *New Adventures*, in which the Seventh Doctor was repeatedly undone, this is ground already covered. But when such realism is performed and – dare I say it? – made more 'official', this approach still retains some shock value. Less rewarding is *The Fearmonger*'s pillaging of *The Curse of Fenric*. The story's shadow is already present in the Fearmonger creature's Fenric-like qualities, but it's a bit much to have the Doctor and Ace re-run Fenric's closing confrontation about faith at this story's conclusion, too. As the BBV CDs illustrate, McCoy and Aldred have been here before; the Doctor and Ace many more times in the novels. As defining as that sequence was, it's time we let Fenric go – for the sake of variety, if nothing else. After all, just because the Fourth Doctor's "Have I the right?" speech from *Genesis of the Daleks* went down a storm, I can't say I'd wish Tom Baker to have performed it in every one of his following stories.

This Doctor is like a spectre – a shadow voiced by Sylvester McCoy with morbidity and viciousness

Like a number of the *New Adventures*, any attempt to quantify *The Fearmonger* results in a bundle of contradictions. Its very contemporary production feels distanced from the serials which inspired it, yet it re-uses so many of their key moments as to feel like plagiarism. The Part Two cliffhanger is brilliant but the moment isn't Blum's, so he must share the praise unequally with the serial in which it originally featured.

The Fearmonger is a fine production. It may not give the listener the same kick as *Doctor Who*'s more obvious horror tales, but it's a story with relevance – and both its outlook and its willingness to entwine itself with the novel ranges mark it out as the most significant Big Finish release yet.

DOCTOR WHO: THE FALL OF YQUATINE

Novel BBC Books **Author** Nick Walters **Featuring** The Eighth Doctor, Fitz & Compassion **RRP** £5 99 **ISBN** 0 563 55594 7 **Available** Now

If peace fails, it's Star Wars . . . in a space opera of time, love and Compassion.

Like Nick Walters' previous novel, *Dominion*, *The Fall of Yquatine* delivers both size and spectacle. What appears initially to concern one planet develops into a Peladon-like summit, scaled-up and shifted to a standing-room-only space station with company to make Alpha Centauri appear the product of straight-faced design. The Marquis of Yquatine may lack the lisp and Mr Whippy hair of David Troughton's King Peladon, but he's just as youthful, just as heaped with responsibility – and divides his passion for his planet with love for a woman, too . . .

Played out against a backdrop of impending interplanetary warfare, the Marquis' corner of what becomes a love triangle may be the smaller story – starting as soap, it ends up being the sort of material Meg Ryan and Tom Hanks would kill for – but it curves the novel from being solely concerned with internal politics. The majority may be written to be storyboarded by George Lucas' Industrial Light and Magic facility, but this subplot proves Walters a skilled and disciplined student of the human condition – and he may yet prove more suited to stories with a tighter focus.

In the larger picture which the author prefers, alien ambassadors could be said to stand shoulder-to-shoulder if they only had shoulders at all. The penchant for design and sense of humour present in this menagerie is

wilder than if the entire cast had sprung from the mind of a six year-old with a well-worn set of crayons. *The Fall of Yquatine* is fascinated – nay, *obsessed* – with its alien civilisations, constructing them calendars and giving them race names which help make this novel the most phonetically-challenging since *Venusian Lullaby*

What's inescapable about *The Fall of Yquatine* is the heavy shadow of American science fiction. Just as *The X Files* and *Stargate: SG1* influenced *Dominion*, *Babylon 5* and *Star Trek: Deep Space Nine* are the sources here. Even a layman would spot the recycling of the original *Star Wars*' Cantina scenes. These assimilations are so pronounced that the author clearly intends them to be recognised; perhaps there's even method in it, suggesting exactly how a *Doctor Who* considered along the lines of these dramas might appear. The downside, however, is that once a series has been so strongly invoked, it's almost impossible for the reader to heal the schism dividing it from *Doctor Who*. From here on in, the novel is never wholly one thing or another, much of its success depending on how favourably the reader views the series from which it has taken inspiration.

The romantic sub-plot of The Fall of Yquatine starts as soap but ends up being material Tom Hanks and Meg Ryan would kill for

The novel's highlight is spinning Fitz back 58 days prior to his original arriva on Yquatine; we're therefore presented with two time strands, both featuring the same characters. The Doctor is rationed other problems; being mainly an arbitrator, he's often left appearing noble, but lacking in impact

Any *Doctor Who* story which begins all sun and smiles and *Living la Vida Loca* is bound to suffer a dive into darker realms more than most. Wisely, *The Fall of Yquatine*'s grimmer passages are contained in a Compassion storyline independent of the main action. This, the brooding 'nobody understands me' preserve of teenage poetry, is distinctly tedious – but it isn't the fault of the writer, who's inherited a problem stretching back to *Interference*. Considering Compassion's condition, her malaise is understandable – but I wonder if this isn't an excuse to further personalise an area already too often obsessed over in the novels. Is this *really* what appeals about *Doctor Who*?

DOCTOR WHO: SHORT TRIPS AND SIDE STEPS

Anthology BBC Books **Editors** Stephen Cole & Jacqueline Rayner **Featuring** Various Doctors & companions **RRP** £6.99 **ISBN** 0 563 55599 8 **Available** Now

Featuring more than just eight Doctors, the latest Short Trips has a spring in its (side) step.

Flouting the notion of canon, *Short Trips and Side Steps* embraces a wider *Doctor Who* universe than the previous two BBC Books anthologies, giving equal footing to World Distributors annuals and stage plays as source material Whether to avoid the title *Even More Short Trips* – or, worse, *Now Thats What I Call Short Trips 3* – the inclusion of the *Side Steps* of the title makes for a more relaxed collection, one with the air of a fringe revue.

However, those contributors who choose to 'side step' *Doctor Who*'s usual boundaries tread a fine line between innovation and gimmickry a nudge too far in the wrong direction and their story slips into mere contrivance. Such an imbalance is found in Steve Lyons' *Face Value*; set on Krennos after one version of stage play *The Ultimate Adventure*, here the Sixth Doctor, Crystal, Jason and Zog visit Leisureworld. The various antagonists continue to burst into song, but the story has difficulty capturing the genre of musical theatre on paper, illustrating precisely why *The Ultimate Adventure*'s scripts have never been novelised. Harriet Green's bonkers *Planet of the Bunnoids* dares you to imagine robot rabbits and Hartnell's Doctor in a tutu; though not taking its inspiration from any other media, its pantomime is much closer to what Lyons must have been reaching for

Making the most effective sideways journey is Gary Russell, whose *Countdown to TV Action* presents the early 1970s comic strip interpretation of the Third Doctor, faithfully referred to throughout as "Dr Who". As English as Green Shield stamps, it's rather like being dropped into the middle of a *Camberwick Green* episode penned by Quatermass creator Nigel Kneale.

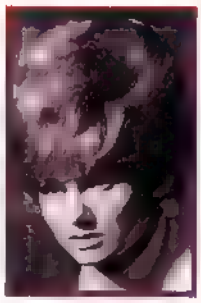
Meanwhile, *The Not-So-Sinister Sponge*, by Gareth Roberts and Clayton Hickman, derives its title from a story in the 1976 *Doctor Who Annual*; giving an account of Kg's birthday, it's actually sillier than anything the *Annual* ever contained - which, seeing as the stories therein were clearly conceived on a diet of whisky and mushrooms, is no mean achievement. The first of four interludes featuring the Fourth Doctor and Lalla Ward's Romana, it vies for top place amongst these with Steve Burford's comically-described Christmas tale, *Better Watch Out, Better Take Care*.

Daniel O'Mahony's *Nothing at the End of the Lane* is long enough to be divided into three instalments; as with Paul Magrs' *The Longest Story in the World*, it explores and reimagines previously chronicled *Doctor Who* adventures. Assuming that permission isn't a problem, this idea deserves expounding as a full-length novel. Certainly, making new stories from old is one of the longest-serving premises in fan fiction's armoury. Such borrowing served for the plot of Terrance Dicks' *The Eight Doctors*, but O'Mahony's tale is more compulsive; offering new perspectives on *An Unearthly Child*, it reshapes the episode while making suggestions as to Barbara Wright's mental condition.

Long ago, when the universe was less than half its present size and *Shelf Life* was contributing to the early *Decalogs*, one author, who shall remain nameless, confessed to me that they had only submitted their outline as a joke; having had their bluff called, the writer was then required to hammer that joke into a 10,000 word-long reality. Such bluffs, it appears, are still being called – but many of the stories built around single gags are simply bursting to be told as much as novels. Miche Doherty's *The Android Maker of Calderon IV* needs only three pages to emerge as one of the collection's wittiest funnies. Christopher M Wadley's *Gone Too Soon* has the Doctor playing guitar with The Beatles, while Graeme Burk's *Turnabout is Fair Play* tells of a bodyswap between the Sixth Doctor and Peri. Burk's choice of leads makes the premise naturally funny in the way that, say, selecting Nyssa and the Fifth Doctor wouldn't. (Interestingly, the story elects to follow Peri as an overdressed, portly Time Lord, denying us the realisation of a bejugged Doctor. Perhaps, as *The Curse of Fatal Death* demonstrated, that area of comedy might prove too obvious)

Of the very best, Stephen Lock's *Please Shut the Gate* and Tara Samms' *Monsters* tie. Lock's blatantly slapstick story has the Second Doctor on Mars, attempting to avoid being detected by a 1999 space probe; it's terrific value, and the comedy is never mocking. *Monsters* – a *Survival*-esque Seventh Doctor piece in which monsters arrrive in suburbia – is more conventional (arguably the most so), but perhaps that's its strength; true, honest *Doctor Who* you could wrap a title sequence around.

The volume boasts 21 contributions, but the above commentary covers only half of them. Viewed in total, the scope and variety herein gives this *Short Trips* the edge on its precursors. It may not deliver Pescatons, Trevor Martin's Doctor or the Meep, but it certainly leaves one wanting more. DWM



DOCTOR WHO MINIATURES

Harlequin Miniatures £2.50 +

Near-monsterless, Harlequin's 25th batch of miniatures appears timidly restrained. *Battlefield*'s Morgaine – modelled not in ham, but pewter – bears scant resemblance to Jean Marsh, her exquisite chain-mail taking more of the sculptor's interest. Nero, too, misses Derek Francis' likeness by a good Roman mile.

To die for are the 1960s Dalek films duo. Big Screen Barbara possesses Small Screen Barbara's Big Barbara Hair (enough indeed for a Small Screen Susan to hide in). Peter Cushing's Doctor is accurate down to the 'tache – except for the fact that he's been modelled with straight legs, missing the characteristic bowed stance of a man who appears to have had his horse stolen from beneath him.

Hidden beneath protective clothing, with feet like French loaves, is a potentially bogus Mogarian. The athletically-built Ambassador of Death wears an authentically-ribbed spacesuit – and he's quite the kinkiest in the consignment, hand outstretched, ready to fry the opposition. *The Greatest Show in the Galaxy*'s Bus Conductor, meanwhile, is just perfect – a shiny, happy person.

PART SEVEN FAN FICTIONS

Life after death

Steve Lyons and Chris Howarth conclude their investigation of *Doctor Who* apocrypha with a look at the spin-off stories of the 1990s – the decade when the fans took control.

For about as long as *Doctor Who* has been around, its more literary-minded devotees – and others – have enjoyed devising brand new stories of their own based on the series. Fanzines gave them an outlet for these tales; the Doctor Who Appreciation Society even devoted a regular publication, *Cosmic Masque*, to fan fiction. Some fanzine stories were good, some were bad and a few even managed to restrict the line-up of familiar characters to just one Doctor and a single race of monsters. With the availability of home movie equipment and, later, video cameras, ambitious visual arts types eventually got the opportunity to dramatise their own original adventures too. Like the prose stories, these varied in quality, ranging from people running about with sheets on their heads pretending to be *Tenth Planet* Cybermen to the really quite elaborate. But it didn't matter how good the Doctor's fan-produced exploits were, because they were strictly unofficial labours of love. Well, OK, it did matter a bit, but we all laughed at them in Local Group meetings anyway. The point is that official *Doctor Who* was still being written by people who knew naff all about the series, with very few exceptions (Andrew Smith's *Full Circle*, Marc Platt's *Ghost Light*, a small proportion of World Distributors' Annuals output).

With no TV series, spin-off writers seized the opportunity to take Doctor Who in many new directions

In the 1990s, all that changed. Once it became clear that the BBC hadn't meant it when it had promised the return of *Doctor Who* on TV, the rights to continue it in other formats went up for grabs – and they were grabbed by a few companies which were, shall we say, more receptive to new talent than the Beeb had been.

Suddenly there were ways for all those fans who wanted to tell *Doctor Who* stories to tell them to a wider audience – and even get paid for it! And if an outlet didn't exist for their particular brand of story-telling, then they could just set up their own company and snap up a few rights themselves.

Virgin Publishing was responsible for turning many fans into professionals by way of its 'open door' submissions policy. However, Virgin was keen to get away from the restrictions of televised *Doctor Who*. The books in its *New Adventures* series were billed as "too broad and too deep for the small screen", which roughly translated as 'not much like the series they were based on' – on top of which there was lashings of sex and some industrial-strength swear words. Even so, they featured an awareness of *Doctor Who* continuity that had never been present before. Suddenly every one-hit monster or villain who had ever fought the Doctor was back for a rematch, from the Vardans to Tobias Vaughn to the Great Vampire to the War Chief. The *New Adventures* introduced librarian Irving Braxiatel (mentioned in passing in *City of Death*) and the Hoothi of silent gas dirigible fame (mentioned in passing in *The Brain of Morbius*). Even Earth's convoluted future history was hammered into shape.

Excessive continuity is often blamed for turning casual viewers away from *Doctor Who* in the 1980s. A few clips of old companions is nothing, though, compared to the endless stream of references to the past in the books. Between them, Virgin and its successors to the licence, BBC Books itself, have referred to just about every TV story from start (IM Foreman in *Interference*) to finish (Ace's mate Shreela in *Cat's Cradle: Warhead*) and produced more sequels to televised adventures than you can shake a perigosto stick at. And why not?

Now that it's no longer on telly, *Doctor Who* is followed by a smaller group of people, those who like the series enough to pay for their regular fix – ie, fans. And the fans have consistently shown that a good continuity-fest is what they want. Market forces rule. That's why, shortly after vowing in print that it would never publish novels featuring past Doctors, Virgin launched the *Missing Adventures* range featuring past Doctors. Marvel also succumbed for a time, giving equal space to all the Doctors in the **Doctor Who Magazine** comic strip. And Big Finish, of course, has little option at the moment but to revisit past eras. 'Past Doctor Adventures', once an extreme rarity, are now as common as stories which feature the current TARDIS incumbent, giving fans the opportunity not just to experience new *Doctor Who* but to relive whatever part of old *Doctor Who* is their favourite.

Books were one thing, but as far as anything involving cameras and actors went the BBC was on the lookout for big bucks from Hollywood, which ruled out official video adventures from fandom's budding Spielbergs. Undeterred, the film-makers devised three methods of circumventing the copyright situation. [1] by using non-BBC copyright *Doctor Who* characters; [2] by casting actors familiar from *Doctor Who* in unfamiliar roles; and [3] both of the above. BBV took the second option with *The Airzone Solution*, a production which boasted a line-up of actors worthy of an anniversary special. However, since Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy weren't playing their four Doctors in it, we aren't even going to mention the thing. Nor are we going to mention the 'Stranger' series, which initially reunited Colin Baker and Nicola Bryant and later guest-starred Louise Jameson, Caroline John and David Troughton – especially since, though it started out as a bit of a *Doctor Who* clone, the series developed in a different direction and established a mythology of its own.

The first pseudo-*Doctor Who* spin-off video to officially feature a character from the series was 1987's *Wartime*, which starred John Levene in the role of Sergeant Benton. The drama was a departure from the previous video output of producers Reeltime, which had consisted of interviews with various *Doctor Who* celebrities; this perhaps explains why (apart from the script) Reeltime kept it simple. *Wartime*'s chief contribution to

This spread: from *Ground Zero*. Pencils by Martin Geraghty

David Troughton – the Eighth Doctor?

the Doctor Who mythos was giving Benton a first name – which turned out to be the unimaginative 'John'.

The original packaging designated *Wartime* as UNIT 1, and word had it that UNIT 2 would feature Nicholas Courtney as the Brigadier. Word was sort of right, but the follow-up was hardly swift. It was to be seven years or so before Doctor Who characters appeared in another video, and that was something else altogether. Although the cast of *Shakedown* included both Sophie Aldred and Carole Ann Ford, neither Ace nor Susan put in an appearance; it was left to the Sontarans to provide a link with the series. Oddly enough though, for a race of clones, they looked more than a little different from their TV counterparts. The new-style heads were excellent, but the suits seemed to have been sewn up from brown sleeping bags and anoraks. Terrance Dicks wrote the script, which had the Sontarans invading the solar yacht *Tiger Moth* in search of a stowaway Rutan (another Doctor Who connection). Dicks' experience was evident, because unlike the writers of most of these things he didn't take it so damned seriously. Sadly the humans win in the end, and the Sontarans, led by Commander Stegg, are all killed.

The lead role of Captain Lisa Deranne, originally earmarked for Elisabeth Sladen, went to Jan Chappell, who had played Cally in three seasons of *Blake's 7*. With another prime part going to Brian 'Travis' Croucher, the video was obviously designed to appeal to fans of the BBC's other science fiction show too, which made financial sense. It was produced and released by Dreamwatch Media in 1994. However, the 1996 sell-thru version came courtesy of Reeltime, who by that time had finally got around to bringing back the Brigadier. *Downtime*, which was produced in conjunction with convention organisers Dominitemporal Services and Tropicana Holdings (aka infamous 'Superfan' Ian Levine) is probably the most elaborate and ambitious independent video spin-off to date. Others may have featured more Doctor Who stars, but significantly those in *Downtime* reprised their characters in order to confront the Yeti.

As the video sleeve artwork suggests that the Brigadier and Victoria are the main characters in the tale, it's great to see Sarah Jane back too, even if Elisabeth Sladen's brief involvement was a late addition. For a project that evolved from the projected UNIT 2, UNIT don't actually fare too well; the new bloke, Captain Cavendish, turns out to be an agent of the Great Intelligence, and the troops sent to tackle the Yeti get trounced in double-quick time. The Yeti themselves are slightly different from the TV originals. They look fine – apart from being a bit ginger – but, instead of being robots, they are transformed (as if by magic) from students. This change ultimately proves to be the Great Intelligence's downfall – sometimes you really have to wonder where it got that name from. Although *Downtime* was produced by fans, they followed the lead of *Shakedown*'s makers by hiring people who had worked on the series – Marc Platt and Christopher Barry – to write and direct it respectively. Of course, as we've already mentioned, Platt was a fan too – so continuity references abound, including an attempt to rationalise the Brigadier's history which *Mawdryn Undead* did so much to screw up. And it's come to something when even Terrance Dicks can't resist sticking lines from past Sontaran stories into *Shakedown*. The practice of fans hiring writers from the series isn't commonplace, but neither is it exactly unknown. It can also be seen – albeit on an unlicenced basis – in the short stories which adorn some convention booklets, such as the one in which Marc Platt had the Seventh Doctor and Ace meeting Sylvester McCoy and Sophie Aldred at a Nebula convention in Liverpool, or the one in which Barry Letts presented the third and, to date, final appearance of radio companion Jeremy Fitzoliver.

Terrance Dicks' *Shakedown* script stood out because, unlike many others, he didn't take it so damned seriously

Shakedown: some very familiar faces among the crew of the space yacht *Tiger Moth*

Back to the videos. BBV gave more Doctor Who credibility to its next project by getting permission to use Liz Shaw, and enlisting the services of Caroline John to play her. The latter-day Liz works for PROBE (the acronym standing for Preternatural Research Bureau – well, sort of), an outfit which delves into anything out of the ordinary. There are obvious UNIT overtones to PROBE, although the latter has no military connections and tends to deal more with ghostly goings-on than alien invasions. The first PROBE adventure sees the pipe-smoking Liz investigating a series of deaths where the only link seems to be a clinic. Most of the people she encounters are played by 'Doctor' actors: Colin Baker, Sylvester McCoy and Jon Pertwee all have substantial roles and, as a taster of things to come, there is a cameo from Peter Davison. If you want, you can also add Mark Gatiss to the list. Gatiss, who was briefly the Doctor in BBC2's recent theme night, not only wrote *The Zero Imperative* but appeared in it as a doctor of the medical variety. The cast also included Louise Jameson (who would play Patricia Haggard throughout the series) and Sophie Aldred. Phew! To be honest, what sold it to us was the casting of former Page Three girl Linda Lusardi as Liz's assistant – even if she did keep her kit on.

The PROBE series (which has been called 'the British X Files', but only by the people bringing out the videos) ran to four instalments. In order, the other three were *The Devil of Winterborne*, *Unnatural Selection* and *Ghosts of Winterborne*. Peter Davison was in the Winterborne ones – and we wouldn't be surprised if making two videos in the same setting using similar casts didn't save a lot of money .

BBV had ambitions to produce a video pitting the Ice Warriors against the Cybermen, and although their initial Ice Warrior designs owed more to Stingray's Aquaphibians than to Brian Hayles' Martian meanies, the project generated eager anticipation. However it was another classic Doctor Who adversary which eventually starred in its next release, Auton – the Quarks! (Only kidding. It was the Autons really.)

For obvious reasons, the most frequent setting for spin-off videos is present-day Earth. Still, it's a good excuse to stick UNIT in 'em, isn't it? It was hoped that the Brigadier would appear in *Auton*, but Nicholas Courtney was unable to appear – so for once UNIT had to make do without the Brig, or even Benton, in its struggle to repel the Nestene Consciousness' latest assault. Instead, a new character, Lockwood – of UNIT's Containment Team – was assigned to the task. Despite the absence of any *Doctor Who* actors, the Auton videos – now a trilogy – have proved popular and garnered good reviews, and it has to be said that

[inset] A furry friend returns in *Downtime* . . .

the Autons themselves haven't looked as impressive since *Spearhead From Space*.

Never far from the video action, Reeltime's next venture into drama was *Mindgame*, another one written by Terrance Dicks. With permission from the estates of Robert Holmes and Malcolm Hulke respectively, this sees a Sontaran, a Draconian and a human space mercenary (Sophie Aldred) captured and imprisoned by a mysterious alien. The Sontaran looks rather more like a television one than the *Shakedown* version did – which is slightly ironic as he's played by Toby Aspin, who was Commander Stegg in the earlier production. Miles Richardson played the Draconian, and the other cast member was one Bryan Robson, oddly enough.

In the days of Virgin's *Doctor Who* imprint, *Mindgame* would have been a cert for novelisation – but BBC Books doesn't seem as keen on that kind of thing, and anyway at around half-an-hour it's more like a 'Short Trip'. It was followed by *Mindgame Trilogy*, which featured the three protagonists of the original in solo outings (well, it would have been a shame not to get plenty of wear out of those costumes). Toby Aspin's Sontaran appeared in the video's only Dicks-penned adventure, *Battlefield* (not to be confused with *Battlefield*), while *Prisoner 451* featured the Draconian, and Sophie's short was entitled *Scout Ship*.

The proliferation of official and ersatz *Doctor Who* on CD brings into doubt the future of the independent video. The Big Finish plays are, of course, being written by many of the people behind the Virgin and BBC books, while the producers of those Stranger videos are now dabbling with such icons as K9, the Krynoids and the Zygons in the audio medium.

The shape of *Doctor Who* spin-offs of the 1990s has been greatly influenced by the fact that there's been next to no televised *Doctor Who* to spin off from. Virgin, for example, promoted the New

Downtime is probably the most elaborate and imaginative spin-off video yet

Adventures as a continuation of, rather than an adjunct to, the TV series, as witnessed by the developments in the characters of the Seventh Doctor and Ace. Indeed, with the number of Seventh Doctor stories growing by the month (even Ace's appearances, if you count just TV stories and *New Adventures*, outnumber those of the Fourth Doctor on TV), the company planned to regenerate the lead character into someone resembling actor David Troughton (son of Patrick).

Fortunately, Virgin was persuaded to reconsider, otherwise the TV Movie with Paul McGann would have rendered a chunk of their output worthless. **DWM** deferred to the *New Adventures* at first, incorporating original NA companion Bernice Summerfield into its comic strip and even publishing *Cat Litter*, Marc Platt's epilogue to the *Cat's Cradle* mini-series. Increasingly, though, spin-off writers began to realise that, without a TV series to adhere to, they could go in their own direction – and indeed **DWM** broke well and truly from Virgin's continuity by providing an alternative departure for Ace in the controversial *Ground Zero*.

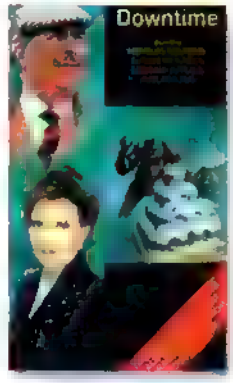
With *Doctor Who* now being produced in just about every medium except TV, it's impossible to point to any one of them as being the most 'canonical' or 'official',

John Levene as – gasp! – *John* Benton in *Wartime*

Barking cats and talking horses

DOWNTIME 1995

Source Reeltime video drama
Writer Marc Platt
Characters off the telly The Brigadier, Sarah Jane Smith, Victoria Waterfield, Professor Travers, some Yeti
Story Victoria, now vice-chancellor of the New World University, calls upon Sarah to help find the Brigadier. The university, under the chancellorship of a possessed Professor Travers, is a front for the Great Intelligence – which, to restore its power, needs to destroy a 'locus' in the Brigadier's possession. The Brigadier is contacted via the astral plane by Daniel Hinton: a former Brendon schoolboy, now a New World student. The Locus, a wooden Yeti, is found on the Brigadier's daughter's houseboat – but Daniel is revealed to be a pawn of the Great Intelligence and transforms into a Yeti. The Brigadier goes to New World to prevent the Intelligence from utilising the Internet as its latest web of fear. He is captured, and a UNIT force summoned by Sarah is defeated. But, shaking off the Intelligence's influence, Victoria persuades the Yeti-fied Daniel to destroy the generator, trapping the Intelligence in the NWU mainframe.
Continuity The Brigadier is about to retire from Brendon, where his position has been a closely guarded secret. He has a daughter, Kate, and a grandson, Gordon. Victoria revisited the Det Sen Monastery in 1980. Her father's legacy funded NWU.



DOCTOR WHO AND THE BRAIN-SWAP THINGY 1997

Source Short story in the Manopticon 5 convention booklet
Writer Barry Letts
Characters off the telly The Third Doctor, Sarah Jane Smith, the Brigadier
Characters off the wireless Jeremy Fitzoliver, Sarah's editor Clorinda
Story Jeremy investigates rumours that a Professor Horrabin is chopping up animals and giving them electronic

brains. Breaking into Horrabin's house, he falls over and is captured. Sarah comes looking for him and is perplexed when a cat barks at her. What's more, a dog goes 'miaow' and a chimpanzee talks in Jeremy's voice. She fetches the Doctor – but, as they investigate Horrabin's brain-swapping equipment, the Professor arrives with a gun. The Doctor tries to swap minds with him, but swaps him with a lion by accident. Horrabin-lion attacks Jeremy-chimp, but is cowed when Sarah slaps his nose. Before he puts all the brains back where they should be, the Doctor can't resist becoming a chimp and having a good swing

Continuity Horrabin's procedure is similar to the total-telepathy technique of the planet Sileneros. Sarah was a tomboy, and climbed a lot of trees. The Doctor's brain contains about six times as much data as a normal human one

PERCEPTIONS 1997

Source *Radio Times* comic strip
Writer Gary Russel.
Characters off the telly The Eighth Doctor, an Ice Warrior, a purple horse with yellow spots

HMMMM... FASCINATING!
WHAT? WHERE'S MY SHE NOW?
THAT'S THE SECOND REASON I'M STILL HERE SHE'S VANISHED
AND SHE DOESN'T HAVE AN IMAGE INDUCER SO YOU CAN IMAGINE I'M RATHER WORRIED ABOUT HER

Story The TARDIS arrives in Victorian England where a starship in the middle of London isn't causing any commotion at all. Its occupant P'Fer'D explains that humans see his ship as a solicitor's office. Dispensing with his human disguise, P'Fer'D is revealed as an Equinoid: a purple and yellow-spotted horse. Since running out of fuel and landing on Earth he has been working as a solicitor and searching for his wife M'Rek'D, who has disappeared. P'Fer'D has employed street urchins to find her, and they take Stacy to a freak show where the alien mare is an exhibit. But the showmen are another race of stranded aliens, one of whom assumes Stacy's form as a ruse to get into the TARDIS

Continuity The Doctor refers to the "body bepple fad of the late 29th century", which is a crafty *New Adventures* reference if ever there was one The Equinoids are presumably the same race of purple horses with yellow spots which the Third Doctor once mentioned. And we thought he was just being silly

particularly since each continues to feed off and make reference to the others. By the time the Eighth Doctor left San Francisco without an assistant to service him, several companies were competing to continue his adventures, and a plethora of off-screen companions resulted. **DWM** gave us Izzy S and Fey Truscott-Sade before delving into the past to bring back Kroton, the Cyberman with a soul (hurray!). Virgin had the new Doctor meet Bernice Summerfield, and the BBC books have so far introduced us to Sam Jones, Fitz Kreiner and Compassion. Even the *Radio Times* featured two new companions in its short-lived half-page colour *Doctor Who* strip. The magazine's editors hired fan-turned-author Gary Russell to write the strip – so the return of several classic monsters was therefore inevitable. The strip began in June 1996 with *Dreadnought*, a ten-part tale in which the Eighth Doctor encounters redesigned Cybermen, defeating them by means of magnetic disassembly – and, while aboard the haulage ship *Dreadnought*, he meets his first new companion, Stacy Townsend. The next two stories, *Descendance* and *Ascendance*, concerned political shenanigans between rival Ice Warrior houses (here, we see a female Ice Lady for the first time and, as depicted by artist Lee Sullivan, she's no babe). And the Doctor got his second companion in the unlikely shape of Ice Warrior Ssard. Then it was off to Victorian London in *Perceptions*, where shape-changing aliens are causing trouble. This story ends dramatically, with Stacy being replaced by one of the aliens, however, the whole thing had to be swiftly resolved in the two-part *Coda*, since a change at the top at the *Radio Times* had led to the strip's premature cancellation. Had things gone to plan, two more ten-parters would have followed; the shape-changers would have been revealed to be Zygons before the final strip, *Deceptions*, led nicely into Russell's BBC novel *Placebo Effect* – which features Stacy and Ssard nevertheless, and wraps up loose ends from the *Radio Times* strip.

Such crossovers between spin-offs used to be extremely rare (the ubiquitous Dalek Emperor of the 1960s being a magnificent exception) – whereas *Doctor Who* on TV was written by people who didn't care if they contradicted stories more than a few weeks old, never mind bothering to mention – as a 'for instance' – the Doctor's encounter with a Sinister Sponge in the 1976 *Annual*. Nowadays, though, the concept is in the hands of people who know a lot more about *Doctor Who*, in all its forms, and who often share the tendency of their audience to want to rationalise everything into one consistent universe.

Indeed, with the same writers often working for several companies, such rationalisation has become commonplace. So, in return for **DWM** getting Benny, the *New Adventure Deceit* got Abslom Daak, Dalek Killer (but no Daleks). Even penguin companion Frobisher got a prose outing in the Past Doctor adventure *Mission. Impractical*, and both he and Bernice are up for starring parts in future Big Finish audios. Liz Shaw's pipe-smoking PROBE years and the Brigadier's daughter have all been incorporated into various books – and, of course, Virgin produced novelisations of both *Shakedown* and *Downtime* under the *New* and *Missing Adventures* banners respectively. The former, by Terrance Dicks, was split into three parts, with the novelisation itself in the middle and the Doctor turning up in prequels and sequels to either side. And Marc Platt took advantage of Virgin's official status to throw a couple more familiar characters into *Downtime*, notably Brigadiers Crichton and Bambera.

In previous instalments of *Thrilling Adventures in Time and Space*, we've discussed dozens of stories which lie on the periphery of the *Doctor Who* universe, many written by people who knew and cared little about the series and all largely dismissed as unimportant.

How things have changed. DWM

Oddly, for a race of clones, the Shakedown Sontarans had a whole new look

Makeovers for the Sontarans in *Shakedown* and (inset) the Draconians in *Mindgame*

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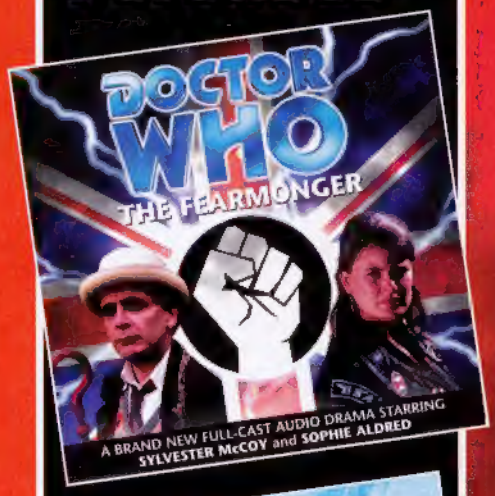

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It's the end, but . . .

by The Watcher

There's been much talk in recent months of the nostalgic appeal and childhood cosiness of *Doctor Who*, some of it even spilling forth onto this very page. You've already had to endure my senile ramblings on the subject of *Doctor Who*'s place in my schooldays, my pitiful prattlings about growing up with the early Target novelisations, and my putrescent peregrinations on the show's relationship with the pop music of the day. Anyone with time enough on their hands to be building up a psychological profile of this gibbering columnist will probably have noted that although my adoration of *Doctor Who* knows no limits of time or space, I can't help linking arms with one particular period of the show's history when I dance the dance of the fan. Of course I can't help it; it's when I was eight.

Unacceptably old and silly as I now am, I often wonder how today's bright-eyed, strong-limbed generation of new fans relates to a television programme that is available to them all in one go – books, videos, repeats and all. Freed from the tyranny of time and the ephemeral catch-as-catch-can of passing broadcasts, today's eager young fan could, if he or she so wished, view *Silver Nemesis*, *The Monster of Peladon* and *The Space Museum* all in one day – an eventuality that is only likely, it must be granted, if he or she has the concomitant misfortune to be bowel-shatteringly insane. And sometimes, as I heave the geriatric bulk of my fanhood into the Stannah Stair-Lift of my curiosity, I find myself wondering whether children still find *Doctor Who* – any, all or some of it – at all scary.

In years gone by, most children who sat down in front of an episode of *Doctor Who* would, at one time or another, find the experience a wholesomely, happily frightening one. There were eight year-olds in 1963 who cowered with delighted terror from the first Daleks, and a few years later their younger siblings were just as alarmed by Krotons and Ice Warriors. Those born at the time Tom Baker was hanging up his scarf would one day quake before the might of Haemovores and Cheetah People. But now that the whole of *Doctor Who* is available all at once, in a random mix-and-match array, the thrust of my excessively doddering enquiry is this: does today's eight year-old find *The Tomb of the Cybermen* any more or less scary than *Time and the Rani*? I don't know the answer, but I'm willing to hazard a guess that it won't delight the hardcore Troughton fans out there.

We have a few moments in hand, so allow me to waste your precious time with some of my personal behind-the-sofa moments. As long-suffering readers will already have gathered, my own period of eight year-oldness began during Pertwee's last season, and was on the wane by the time Kg appeared on the scene. An unconscionably long while to dally at the age of eight, you might argue (and I dare say you'd be right), but as my second childhood looms ever larger I begin to understand that the love of *Doctor Who* has a lot to do with a kind of infantilism. Not the kind that deludes children's TV producers into dressing lobotomised presenters in day-glo orange dungarees, but a nobler kind; the kind that made Peter Pan resolve never to grow up.

If you really want to know, I actually turned eight halfway through *Pyramids of Mars* (what better time?), but that's largely irrelevant. Among the prime moments of scarification during that embryonic period in my Watching career were Sarah's crawl through the ducting in *The Ark in Space*, Sister Lamont's frosty reassurances to Harry towards the end of the first Zygon episode, and the hulking shadow of the unseen Sorenson playing against the wall of a corridor as he polished off De Haan in Part Three of *Planet of Evil*. One story I found utterly terrifying from start to finish was *The Sontaran Experiment*, a fact to which I draw your attention as an illustration of how even a tale commonly regarded as a tad mundane might fire up an impressionable young mind should it happen along at the right moment. With the benefit (and I use that word stupidly) of repeated viewings and weary experience, I can now see that *The Sontaran Experiment* is probably one of the more disposable offerings of its era. But that realisation will never dispel the disproportionate but entirely genuine affection I have for a story, handsomely mounted and lovingly made as it is, which scared the daylights out of me in 1975.

But my number one moment of childhood terror was altogether more unusual – at least, insofar as I've never heard anyone else cite it as particularly spine-chilling. It came in the fifth episode of *The Talons of Weng-Chiang*, when Greel's servant Lee had failed to retrieve the all-important carpet bag from Litefoot's house. "Up!" commanded the demonic Greel, "and take the sting of the scorpion!" – whereupon the wretched lackey did exactly that, reaching for the proffered suicide pill with a trembling hand and crunching his jaw closed with fearful deliberation.

In my mind, for whatever reason, this willing but mortally terrified act of self-sacrifice was a scene of such manifold horror that it stayed with me for weeks afterwards, prompting nightmares and all the rest of it. I still get a little shiver when I see it today, and I'm sure there are those both older and younger than I who, at the appropriate age, experienced just the same sort of terror at potentially unlikely scenes from *The Chase*, *Black Orchid* or *Delta and the Bannermen*. It just goes to show, as someone once said, that we all have a universe of our own terrors to face. The *Doctor Who* scenes which scared us the most in our salad days – when we were green, crisp and lightly tossed in the balsamic dressing of our innocence – were the scenes that plucked at hidden fears in the uncharted depths of our half-formed consciousnesses. At an age when we are still fleshing out our own understanding of how human society turns on dependency, responsibility, cooperation, trust and altruism, we need to be challenged by fictions which demonstrate the subversion of these values. That's why children will never tire of cheering Jack as he escapes down the beanstalk and why, even today, otherwise well-adjusted adults shudder at the very mention of Robert Helpmann's diabolical Child-catcher in *Chitty Chitty Bang Bang*. A safe and controllable bit of fear is a great thing for children to put themselves through. It helps us find an inner peace as we approach our pudding days, when the golden syrup of age dribbles ever more rapidly down the steamed suet of experience.

Shall I put the coffee on, then?

DWM

As a child, watching Doctor Who was a wholesomely, happily frightening experience

The Final Test

Are there two Time Brains in your TARDIS? Find out with our silly quiz! As usual, there's no prizes – it's just for fun. Answers next issue.

What connects:

1 An undercover cop, a crooked entertainer and a helpful Sergeant?

2 Nord, Colonel Faraday, Harvey & Len, and the DJ [pictured]?

3 *An Unearthly Child*, *Spearhead From Space* Episode 1, *The Horns of Nimon* Part Three and the 1996 TV Movie?

4 Princess Joanna, Kari and Princess Astra?

5 A Varosian viewer and a duplicitous business woman; a Cambridge scientist and a planet with a bald patch; plus a doomed rebel and a returning monster?

6 Eldred, the second episode of *The Gunfighters* and a remark by Peri in *Planet of Fire*? (This is possibly the stupidest question yet. You have been warned.)

Answers from last issue

1 Each features an episode with the same title as the story.

2 The father of each of these companions appears (and dies) in her debut story.

3 In each case, change an 'a' to 'o': Harg and Horg; Jabel and Jobel; Vardan and Vardon.

4 The actors who played them (Jeffrey Wickham, David Collings, Edward de Souza and Valentine Dyall) all made guest appearances in the second-best telefantasy series ever, *Sapphire And Steel*.

5 The actors who played them (Peter Straker, Bernard Bresslaw, Honor Blackman and Jon Pertwee) have all had hit singles in the UK top 40. (As have several more obvious *Doctor Who* guest stars. Don't write in.)

6 Each story was the first from each respective Doctor's era to be given a full, terrestrial repeat showing (*The Ark In Space* was a slightly edited compilation, so purists may argue that *Planet of Evil* was actually Tom's first).

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June 3rd	Call For Details	
June 17th	Nicholas Courtney	Signing: *The Spectre Of Lanyon Moor*

All Signings Are Subject To Work Commitments
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